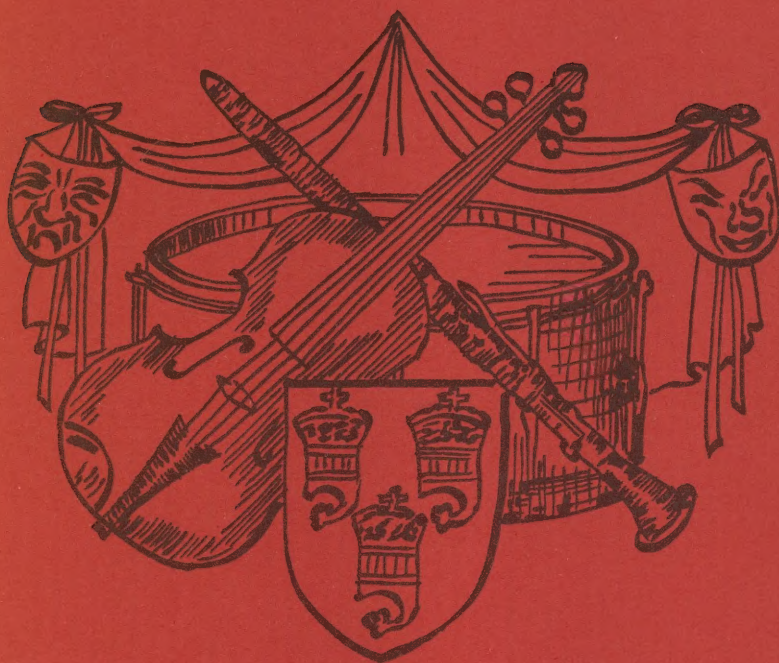


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Editors of the RCM Magazine

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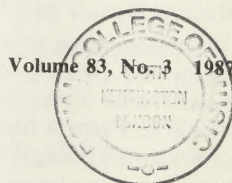
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THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*



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EDITORIAL NOTES

The weight of responsibility that rests on the shoulders of the Editor of such a magazine as this can only be appreciated fully by those who have experienced it. I am, therefore, very grateful to my predecessor for the kindly way in which he gently lowered that weight, and also for his interesting and informative article on the Royal Society of Musicians which celebrates its 250th anniversary in 1988. That a second past editor should agree to contribute to this issue presents almost an embarrassment of riches. Dr Harold Watkins Shaw has provided an enlightening review of Winton Dean's new book on Handel's operas.

The number of women composers is small, but the number of women composers created Dame was doubled when Elizabeth Maconchy was made Dame of the British Empire in the Queen's Birthday Honours List. Nicola LeFanu (a busy composer herself, of course) needed no persuading to write a profile of her mother.

Pippa Thomson has continued her tour around the offices within the College and has investigated the Appointments Office — that important link for students between College and the professional world.

That there should be a deaf student studying music seems almost a contradiction in terms, but Elisabeth Varlow has shattered many preconceived ideas in her first year at College and has written about her experiences as she comes to terms with College and College with her.

In the last issue of this magazine, Jonathan Rennert retold the story of the young George Thalben-Ball's performance of Rachmaninov's third piano concerto. The programme of that concert is reproduced as a 'prelude' to the list of concert programmes for the summer term 1987.

SCHOLARSHIP IN MEMORY OF BERTHA TAYLOR-STACH (Professor RCM 1971-1987)

It is proposed to found a scholarship for a student of German in memory of Bertha Taylor who died in June. The fund will be opened with donations from each of Mrs. Taylor's daughters and by a contribution from Taylor Woodrow Construction Limited, who employed Mr. Taylor.

Would anyone wishing to subscribe to the fund please hand in or send their donations to the Finance Office. Cheques should be made payable to 'RCM Scholarships Fund'.

Details of the scholarship will be announced later this academic year when the total amount raised is known.

MICHAEL GOUGH MATTHEWS
Director
September 1987

LETTERS TO THE EDITOR

Sir,

There was a regrettable mistake in last term's obituary of Adrian Cruft. The fourth line on page 69 is a repetition of one already printed on the previous page; it should instead have read:

with Gordon Jacob, and also learnt the clarinet with Frederick Thurston;

This correction will clarify the later reference to Adrian's not becoming a professional clarinettist. He dedicated some of his compositions for clarinet to Thurston's memory.

JOHN CRUFT

Sir,

A memory of Adrian Cruft.

All those privileged to have known Adrian will treasure many a bon mot by him.

My favourite occurred after I had been struggling with a song which suggested, in the middle, a diversion into the minor. I found myself floundering in a flurry of flats, and had been ruminating thereon across the Park, only to coincide with Adrian on the steps of the RCM. "You look pensive" said he, "and not about finance, I suspect." I explained, producing the garbled MS. "Yes, you have a problem here. The key you have drifted into has seven flats in the College and eight at the Academy".

Not only did this splendid shaft make my day, but I noted with glee the delightful distinction between "in" and "at".

Yours faithfully
David Imlay

DIRECTOR'S ADDRESS — Monday 21st September 1987

Last week, when most of you were getting ready for College, and most of the staff here were getting ready to receive you, I went to an important conference in Oxford on 'The Training and Changing Roles of the Professional Musician'. Many different institutions were represented from specialist music schools, polytechnic music departments, colleges of education, and of course all the leading conservatories. The conference had been organized by the Department of Education and Science who directly or indirectly are responsible for funding many of these educational institutions.

During the discussions which took place, it became clear to me that only those who are themselves professional musicians, or whose job it is to train performers and composers, seem fully to appreciate where the priorities lie: the importance of adequate 1:1 tuition coupled with the stimulus of being taught as part of a group, and, above all, the single-minded dedication required of students who often have to acquire a high degree of technical skill and expertise in a few short years despite having had, in some cases, inadequate teaching in their pre-College days.

There is a strong possibility that arrangements for funding the College may in the near future be changed, so that our needs will be considered alongside those of the polytechnics. Therefore the need to convince others who offer a different kind of musical education of what long experience has shown us to be essential becomes all the more relevant and important.

One question which was raised was whether there were advantages in institutions specialising in either strings, keyboard or singing etc. Now perhaps such a scheme might ensure that a computer somewhere or other could have a longer life-expectancy than at present, but I could certainly not envisage a situation where large numbers of pianists would have to be sent by bus to another institution in order to practise the art of accompaniment. Those with joint first studies might spend so much time travelling in a schizophrenic rush that the only solution might be an extra carriage tacked on to a train on the Inner Circle so that lessons could take place in '*moto perpetuo*'!

However, on a less hilarious note, there will be times when the pressure on your lives and time will make you wonder whether inter-faculty work is in fact preventing development in your own specialist areas. Yet we ignore joint musical activities at our peril. The difficulty for the individual as well as for the institution lies in achieving the right balance between individual specialisms and co-operative musical endeavour.

The Concert Diary for this term lists a number of events which shows, I think, our concern that many kinds of musical events have to be catered for. Master Classes include those to be given by two distinguished Russians — Tatania Nikolaeva for all 1st study pianists and Rostropovich for all string players. Sarah Walker and Gary Kerr return to the College to follow up their highly successful visits — for singers and double bass players respectively.

On 1st October the first College Prizewinners' Recital takes place in the Purcell Room and will be given by two students who left us last July, Brigitte Rolland and Rolf Hind.

We are also to celebrate the works of two College Professors this term. On 13th October, the RCM Sinfonia conducted by Christopher Adey will perform Edwin Roxburgh's piece '*Saturn*' in honour of his 50th birthday, and on 26th November Lionel Friend will conduct the first performance of Dr. Anthony Milner's 3rd Symphony — a work commissioned by the College.

We shall also remember with gratitude the life and work of two former Fellows of the College alas no longer with us: there will be a Thanksgiving Service for Adrian Cruft on 13th October, and a concert as a tribute to Segovia on 5th November.

You will see that we have organized another of our Careers Fayres on 23rd November which will, I trust, give all of you many helpful ideas about the scope and range of careers likely to be open to you. And finally, or almost finally, on 2nd December our President Her Majesty Queen Elizabeth The Queen Mother will pay her annual visit to present prizes and confer Fellowship and Honorary Membership of the College upon a

number of highly distinguished musicians and others for their services to music and to the College.

A moment ago I used the words "almost finally" since in the week following the President's Visit we embark yet again on the week of Entrance Auditions in order to select those who this time next year will, I hope, be sitting in this Hall listening to the Director's Address. Thus it is that the College renews itself; and by reacting as appropriate to the needs and responses of each successive intake of new students we try to ensure that our ideas and outlook are progressive and relevant to the requirements of the day.

During this year we shall be trying even more effectively to keep in contact with former students who have recently left us, for it is they who are best fitted to tell us whether the education they received here equipped them effectively for their working lives.

As part of this process of renewal a number of new Professors have been appointed; for 'cello Philip De Groote and Andrew Shulman; for double bass Duncan McTier; for musicianship Dr Robert Manning; for trumpet Stanley Woods and for violin Dona Lee Croft, Peter Manning and Itzak Rashkovsky.

We also welcome our new Bursar, Michael Morgan, who, having worked alongside his predecessor, Aidan Miller, last term is already familiar with our extensive buildings, the mysteries of our accounting procedures and, all too probably, some of the funny little ways of musicians. I have no doubt that the College will benefit greatly from his wealth of experience gained as a result of senior appointments in the Army.

In my own office I am delighted to have as my Administrative Assistant in succession to Maura Fanshawe, Caroline Loeb who comes to us from English National Opera, and who is widely experienced and knowledgeable. Clive Ackroyd also joins the staff this term as assistant piano technician. To all these new members of staff we offer our very best wishes.

As a further item of news I am sorry to say that David Parkhouse, following a recent operation, is now receiving further medical treatment. You will I know want to join me in sending warmest wishes for a speedy and full recovery. I trust that with his wife Eileen Croxford and Hugh Bean the Music Group of London will be able to resume their work soon and perform for us after my Address next term.

I was very glad to meet so many new students yesterday afternoon and I look forward to talking to all of you individually at some stage during the year ahead.

FRCM AND HON. RCM

The President of the College, H.M. Queen Elizabeth The Queen Mother, on the recommendation of the Council, has been graciously pleased to approve that Fellowship of the College be conferred on the following:

Thomas Allen
Sir Hugh Casson
Dorothy DeLay
Peter Hurford
James Lockhart
Witold Lutosławski
Professor Hugh Macdonald
Geoffrey Parsons
Murray Perahia
Sarah Walker

The Council of the College has been pleased to grant Honorary Membership of the College to the following:

Kenneth Corden, Executive Producer Music & Arts BBC TV
Vivien Duffield, Chairman Charles Clore Foundation
Helen Hague, generous benefactor to the College
The Hon. Mrs Michael Henderson, generous benefactor to the Junior Department
Sir John Sainsbury, major donor to the RCM Centenary Appeal

STUDENT HONOURS

The Countess of Munster Musical Trust has made awards for 1987/88 to the following students and ex-students:

ALEXANDER ALLEN, LISA-MAREE AMOS, GRAEME BROADBENT, SUSANNA CANDLIN, ANTOINETTE CANN, CLAIRE CANN, NICOLA CULF, JANE EVANS, KATHLEEN FERGUSON, ROBERT WHYSALL GIBBS, KEVIN GOWLAND, ANDREW HARRIS, HELEN HESSEY-WHITE, MICHAEL JAMIESON SMITH, MAEVE JENKINSON, TIMOTHY LISSIMORE, CATHERINE LOWE, GEORGE MATTAR, KATHARINE MAY, WILLS MORGAN, PAUL RICHARDS, RICHARD SANDLAND, GRAEME SCROGGIE, NICHOLAS UNWIN and MARY WU.

ELISABETH VARLOW has been awarded the Richardson Scholarship for Women by London University.

DAVID N. JONES was awarded third prize in the Eastern Region Triannon Piano Competition 1987.

HELEN HESSEY-WHITE has received an award towards her studies at the National Opera Studio, from the Peter Stuyvescant Foundation.

JULIE RYAN has received a grant from the Ian Fleming Charitable Trust towards the purchase of a natural trumpet.

MAEVE JENKINSON has received a Royal Society of Arts Music Scholarship and the Lincoln Kirstein Award to study at Indiana University.

OREN MARSHALL won the Shell-LSO Music Scholarship 1987 (Brass), and RHYS OWENS was one of the national finalists.

AMANDA TRUELOVE and MARY WU have been awarded scholarships by the Banff Centre School of Fine Arts.

GIFTS TO THE COLLEGE

The LONDON and INTERNATIONAL SCHOOL of ACTING has given eight model wedding dresses to the Opera School.

Bequests include £5,000 from Miss FANNY LOUISA PRUDENCE MINNIE HUGHES.

Gifts to the Library have included a collection of music from Col. the Hon. GORDON PALMER, a collection of Kenneth Leighton's choral works from Sir DAVID WILLCOCKS, a selection of books on Austrian music by the AUSTRIAN INSTITUTE, a collection of violin and chamber music from Mrs BLANKA LAMB, a collection of piano and organ music from Miss K. BENNETT, music of 40 Aldeburgh Festivals from Miss ROSAMUND STRODE, a collection of music from Sir JOHN ACKROYD, six compositions from KENNETH V. JONES, a collection of string and chamber music from Miss NESTA INGLIS, a collection of vocal scores and piano music from Mrs TRUDA COOPER, collections of vocal music from IAN KEITH and Mr M. CAVEY, £100 for the purchase of music or books from Mrs JOAN SMALLWOOD and books and music from J. T. KENNEDY, OLIVER RIVERS, NEIL MACKIE, RAYMOND FISCHER and WESTFIELD MUSIC.

ROYAL COLLEGE OF MUSIC UNION

Our Honorary Editor, John Cruft, has retired after being in charge of the Magazine for six years. We are most grateful to him for carrying this heavy burden for so long.

We now welcome Richard Lyne who has kindly consented to succeed John Cruft and we wish him well as the nineteenth Editor since the Magazine was inaugurated in 1904.

We are interested in receiving news and articles for the Magazine from members living abroad, also items from all old students. Do keep in touch.

Although there were fewer present than usual at the At Home on 24 June it was good to see many old friends. We would have wished to include more present students but examinations were obviously taking their toll. We like to make this an occasion when all generations can meet together; this is important for the continuing life of the RCM Union.

SYLVIA LATHAM
Hon. Secretary

NEW MEMBERS

Sir John Ackroyd, Bt
Mrs G. Bolland (Gillian Topping)
Christine Brice
John Cogram
Geoffrey Ellerby
Paul Gobey
Peter Horton
Vanessa Hughes
Amanda Hurton
Patrick Jackman
Sara Jones
Nicolette Kuo

Denis Lakey
Anne Manson
Kevin Morgan
Claire Moroney
Andrew Nethsingha
Dr George Naylor
Carolyn Pride
Mrs D. Reindorp (Dinah Quashi-Idun)
David Shead
Dr Anne Sterndale Bennett
Jean Varney
Mrs Nget Sim Yuen

RCM UNION AT HOME

The usual highly enjoyable Reception and Buffet opened the 81st annual At Home on 24 June, with Hon. Secretary Sylvia Latham and the Director as relaxed and charming as ever with their guests. After food and drink, which seemed very much to everyone's taste, and after a bouquet for Mrs Latham, we repaired to the marvellous new Britten Opera Theatre. A host of people deserve congratulations for this delightful place which I was seeing for the first time.

With Marion Studholme as our cheerful compère, the Entertainment was indeed entertaining, and rewarding too. The 'counter-tenor' was one of the themes, and Keith Davis and Nigel Short began the proceedings with excellent performances of two of Purcell's gems, *Music for awhile* and *Sound the trumpet*, stylishly accompanied by Christopher Humphrys (cello) and Katharine May (harpsichord). Then appeared the fifteen-year-old Lucy Wakeford, who played her harp ravishingly with a piece by Gabriel Pierné (a new name to me, I must confess) and one by David Watkins, the well-known harpist. As she played she looked the mature professional — when she stood to receive the very full applause she was the fifteen-year-old again.

Now the mood of the evening seemed to be changing, when counter-tenors Keith Davis and Michael McGuire regaled us with Little Jack Horner by 'Handel', accompanied by John Forster (piano). However, the next item on the programme looked very serious indeed: 'New Pathways in Viola Technique'. Not so. On bounced Christopher Bunting, for all the world the poker-faced comedian rather than the distinguished cellist. Playing the viola in the 'cello' position, using a bow and a linocut roller ('the fingers are so unhygienic' we were told), and supported by John Forster, he performed *The Swan* and *The Flight of the Bumblebee* in extremely original and unexpected interpretations. How Mr Forster managed to keep up with the frequent and sudden changes of pitch is a mystery, and how we enjoyed it all!

The charming song by Quilter, *Hey, ho! the wind and the rain*, rounded off the evening with a very neat performance by Keith Davis and Jane Parker-Smith (piano). The programme had been just the right length so that we need to come back next year for more. Let us do just that.

CHRISTOPHER MORRIS

BIRTHS, MARRIAGES AND DEATHS *denotes Collegian

BIRTHS

HARRIS: to Elizabeth* (née Cohen) and Laurence Harris a daughter, Rachel Anne Louise, on 7 August 1987

LOCK: to Kate* (née Beswick) and Michael Lock a daughter, Susannah, on 5 May 1987

THOROGOOD: to Elizabeth and Jasper Thorogood a daughter, Olivia Kate, on 24 July 1987

MARRIAGES

HOWE — MASTERS: Peter Howe* to Fiona Masters* on 15 August 1987

MABBUTT — HARRIS: Tony Mabbutt to Joanna Harris* on 5 December 1986

DEATHS

FISKE: Roger Fiske on 22 July 1987

TAYLOR-STACH: Mrs Bertha Taylor-Stach on 4 June 1987

WELLER: Miss Joan Weller on 9 August 1987

DR ROGER FISKE

Dr Roger Fiske, musicologist, writer and broadcaster, who died on July 22 at the age of 76, will be remembered by many on both sides of the microphone for his contribution to the BBC's educational programmes and to the Third Programme during the 1950s.

He could turn his hand to a feature script or an orchestral arrangement as readily as to a song for *Listen with Mother*.

Roger Elwyn Fiske was born in 1910, and read English at Wadham College, Oxford, before studying composition at the Royal College of Music.

In 1937 he took his DMus at Oxford, and two years later joined the BBC. Towards the end of the war he was enlisted into a unit set up to provide educational broadcasts for the forces.

Fiske came to music through literature, and he was at his best as a critic when elucidating the extra-musical sources of the composer's art. His talks and articles had about them an air of authority which was untouched by pedantry or condescension.

In the 1950s he took charge of music broadcasts to schools, and then of music talks for the Third Programme. This left him little time to follow his own special interests, which were increasingly focused on the Romantic period, and on the comparatively neglected field of English theatre music.

In 1959 he left the BBC, but continued to make regular contributions to *The Gramophone* and to BBC programmes.

His many publications ranged from school textbooks to scholarly editions. His *magnum opus*, *English Theatre Music in the Eighteenth Century* (1973), is a comprehensive but congenial survey.

In a more personal vein, *Scotland and Music* (1983) is a splendid example of his liking for the byways of musical history.

Fiske carried his learning lightly, and with a self-deprecating modesty.

He married, in 1939, Elizabeth Sadler, who survives him with their five children.

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JOAN WELLER

Joan's sudden death on the 9th August came as a dreadful shock to us all. She was so full of life, still with many ambitious plans for the future, sadly now not to be realised. She will be missed in many fields, but nowhere more so than by the RCM Junior Department which she entered in 1928, only two years after the JD's inception.

It was while Joan was playing in a concert at her elementary school that her talent was spotted by Sir Percy Buck in his capacity of HMI. She became one of Angela Bull's first Juniors, and that was the beginning of a life-long association with the RCM.

In Senior College she studied with Willy Reed. There were plans for post-graduate study in Heidelberg, but the war intervened. Instead, she was plunged into war work, in particular with the English Speaking Union. Her practical work in the ESU canteen, catering for overseas troops, many from America, and then entertaining them in her parents' house at Catford, led to another life-long association — with USA.

After the war she was sent by the ESU to New York as delegate, firstly to explain what it had been like to experience the London blitz and its aftermath, secondly to express thanks for America's immense generosity throughout the war years. Her very generous sponsors in Long Island were Captain Tuthill US Navy, and his family. In his influential role in the world of American newspapers, he was able to provide several platforms on which Joan could speak. And speak she did. She was always good at communicating. Warmly received everywhere, she was plied with beautiful clothes quite unobtainable in Britain still on clothing coupons! She was offered permanent work over there, but declined it in order to look after her parents in London.

For many years she was Head of Music at Prendergast Grammar School for Girls, where she produced and conducted musical plays, no doubt inspired by Angela Bull's plays for children in the JD. Later she became Music Lecturer at the Philippa Fawcett College, London. Then a sudden change of direction. She became a Director of Bradbar Wood Preservers Ltd, thereby entering the field of building construction.

In the meantime her support of the JD was constant. Joan was a member of Michael Gough Matthews's Golden Jubilee committee, organising the many events in celebration of the JD's 50th birthday in 1976, culminating in a concert at the Royal Albert Hall in the presence of HM Queen Elizabeth the Queen Mother. She was a founder member of the Friends of the Junior Department, and their first secretary. In addition, she was co-editor with Walter Acosta of the Junior Department magazine, the Echo.

In 1978 she joined the committee organising the JD International Appeal. This led to a second Royal Albert Hall concert, this time in the presence of HRH Princess Alexandra. It also led to the establishment of bursaries, and to the fund-raising visit with five Juniors to give concerts in Washington and New York, in November 1979.

Joan had already made a generous donation to the JD during the 1976 reunion festivities. Later she established the Joan Weller Composition Prize. She also helped, anonymously, a number of disadvantaged young students with their fees. We will miss the warmth of her friendship, the sparkle in her eyes at the mere suggestion of a party, and her generosity. She was a staunch friend.

BARBARA BOISSARD

ROYAL COLLEGIANS AT HOME AND ABROAD

ANDREW CLARKE has been appointed Director of Music and Youth, St. Mary's Parish Church, Upton, Wirral.

MARTIN ELLIS is now Director of Music, Reigate Grammar School, and Organist and Choirmaster of St. Martin's shared Anglican/Methodist Church, Dorking.

PAUL FARMER took up the post of Head of Sedghill School, South London on 1 September.

SIMON MCGREGOR is now sub-organist and choirmaster of H.M. Chapels Royal, St. James's Palace.

JOANNA MABBUTT (née Harris) has been appointed Assistant Administrator with the Wren Orchestra.

WILLS MORGAN has completed two seasons in the English National Opera Chorus. He has been awarded a Countess of Munster award and has now taken up an institutional scholarship to study with George Vassos at the Cleveland Institute of Music, Ohio.

JANET SØDRING (née Colebrook) and the Addison Group of Singers, which she founded in 1972, have won PRS/NFMS Awards for Choral Enterprise, 1986-7 and 1987-8.

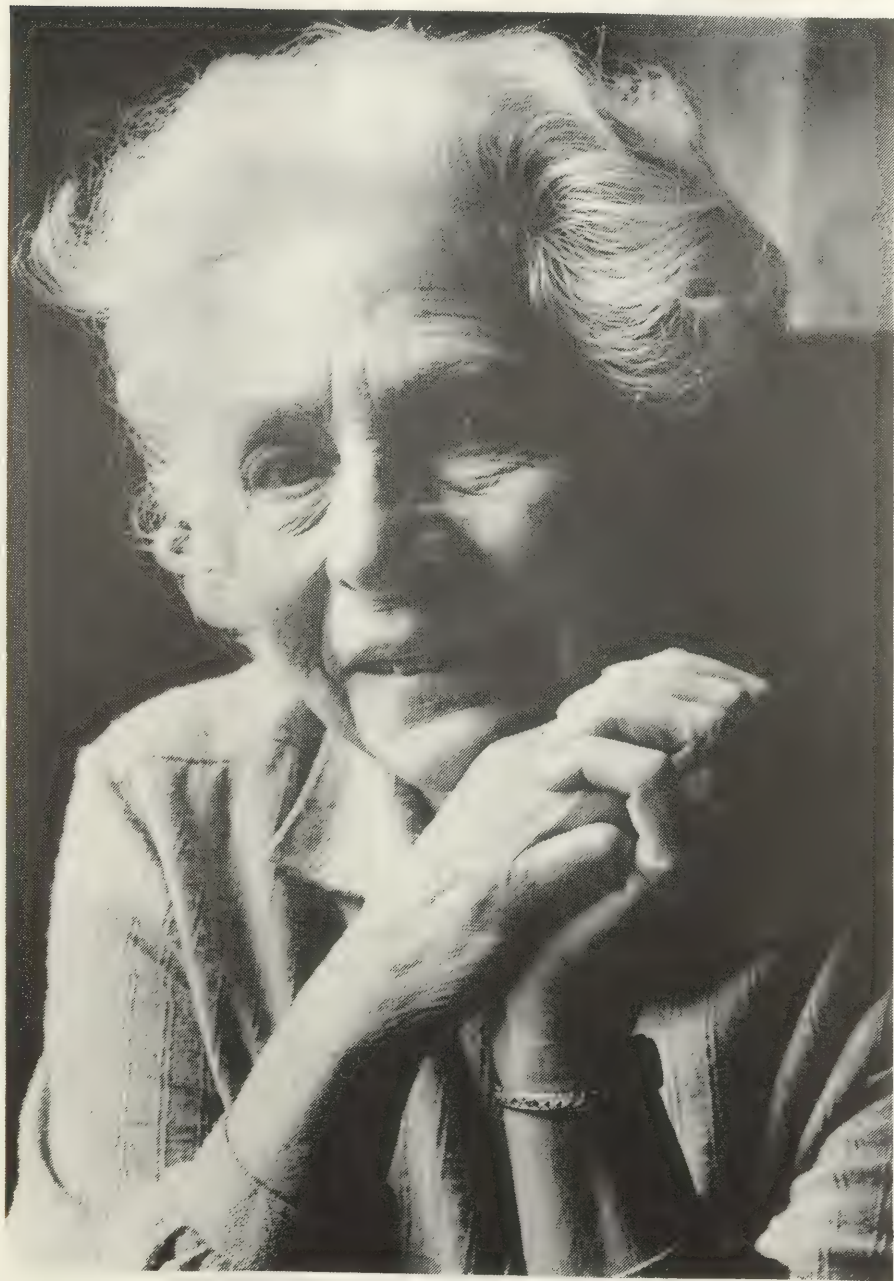
ANNE BURROWS has recently completed a book, 'Music through Braille', and in June received the honorary degree of Doctor of Laws from the University of Alberta, Edmonton, Canada.

MARION STUDHOLME has been awarded the Sir Charles Santley Memorial Gift by the Worshipful Company of Musicians.

GORDON REYNOLDS has been elected Chairman of the Church Music Society in succession to Dr Harold Watkins Shaw.

RODERICK SWANSTON has been appointed Academic Adviser in Music to the University of London Department of Extra-Mural Studies. He will combine this with his teaching at the College.

SOPHIE YATES won 1st Prize in the Erwin Bodky International Harpsichord Competition in Boston, Mass.



ELIZABETH MACONCHY

photo Suzie E. Maeder

Elizabeth Maconchy came to the RCM in 1923 when she was 16. She was a shy girl who had been brought up in Ireland. This was before the days of radio, and Ireland had no orchestra, opera or chamber ensembles: so although she had been composing and playing the piano since she was six, that was almost the whole extent of her musical experience. It is hard for the music student of today to imagine what it must have been like for her. At the RCM she explored contemporary music for herself (Bartok was her first 'discovery') and developed in a way that rapidly attracted the attention of the most distinguished musicians of the day. Sir Henry Wood and Sir Donald Tovey were the first conductors to champion her; Holst and Vaughan Williams the first composers to be struck by her originality. She studied with Vaughan Williams; she said later it was 'like turning on a light'. They became lifelong friends. When she had been at the College a couple of years, she was greeted by the doorman one morning with, 'Ah, the great Maconchy!' She wondered what on earth he meant, not realising that she was one of the College's rising stars.

She went to Prague on a travelling scholarship and her piano concerto was performed there on her twenty third birthday; a few months later Henry Wood gave the first performance of 'The Land' at the Promenade Concerts, and in the same week she married William LeFanu, one of a well-known Irish literary family. In both these early works one can hear what a strikingly independent and individual voice she already had. All the Maconchy traits are there: the characteristic rhythmic life of the Piano Concerto, or its closely unified harmonic and melodic material, all derived from the initial cell C F# B; or the long weaving contrapuntal lines of 'The Land', magically opening up time and space. This was the work which especially excited Holst; and Tovey at the end of a long appreciation wrote 'Miss Maconchy, like Beethoven, achieves *Ausdruck der Empfindung* (expression of emotion)'. When it was performed in 1987 at one of the concerts in honour of her eightieth birthday, the audience rose at the end in a standing ovation — a rare accolade in this country. It is a sad comment on the conformity of our musical establishment that it has not become a part of the standard repertory.

These early performances were acclaimed by musicians and critics alike. Scott Goddard wrote in *The Listener*: 'I could wish to go down to posterity as one who had the uncommon good sense to salute the gifts of Elizabeth Maconchy'. However this brilliant beginning to her career was interrupted when she contracted tuberculosis. There were no drugs for T.B. then, and she had to leave London and live in the country, where she seems to have cured herself more or less by willpower (her father had already died of T.B., and her younger sister died of it a few years later). Other practical difficulties followed: raising a family, war years, and persistent prejudice against a woman composer. Nevertheless performances continued both in Britain and abroad. She was played regularly at I.S.C.M. festivals and there were concerts devoted entirely to her work. This pre-war period is captured brilliantly in the documentary film about Maconchy made by Margaret Williams. Recalling their many

collaborations, Anne Macnaghten said of the strenuous early days of the Macnaghten concerts, 'when I met Betty Maconchy, I thought — here is a composer who makes it all worthwhile'.

In the forty years since the war Elizabeth Maconchy has been commissioned by leading performers and festivals throughout the country, and has composed a wealth of music for a wide range of mediums: opera, orchestral, chamber and vocal works. She has composed thirteen string quartets, and it is for these that she has become best-known. In them her characteristic and unmistakable voice can best be heard. Her own description of a quartet as 'an impassioned argument' gives the clue to her musical language: passion runs through all her music, but always fiercely controlled. Early listeners to her music liked it for its vitality and astringency: they praised its wit, economy and taut intellectual control. Listeners today might equally speak of her melodic lyricism or her richly expressive harmonic idiom. 'My Dark Heart', commissioned by the RCM for its centenary celebrations, is a beautiful example of her late work.

Throughout her life she has somehow managed to give full-time attention to both her composing and her family, and at the same time, pursue an active professional life in which she has devoted herself to helping other composers. She has stood up for the interests of young composers on numerous committees, and has a long association with the Society for the Promotion of New Music: on the death of Benjamin Britten she was unanimously elected their President. Like most people of exceptional gifts, she has had throughout her life exceptional energy, of which she has given unstintingly; and this was acknowledged this year when she was made a Dame. 'She has worked tirelessly and selflessly for her fellow musicians', wrote Hugo Cole, 'and has won their admiration and love in return'.

In this year of her eightieth birthday hundreds of musicians have written to her paying tribute to her integrity, courage, dedication, vitality and enthusiasm. The best tribute comes in the many performances of her music, both from players who have always championed her and in particular from the new generation of young instrumentalists who are now discovering how rewarding her music is. Elizabeth Maconchy has always kept abreast of contemporary thought, while pursuing her own path, never swayed by modish conventions. Composers, players and audiences raise a double toast: Thankyou, Elizabeth, for all the marvellous music you have given us; and to the programme planners — let's hear more of it!

NICOLA LEFANU

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN 1738-1988

In the world's competitiveness, anniversaries are often used to catch attention for particular present-day activities, as well as the achievements of the past. In our musical life, which seems to 'consume' music of the past and present at an ever-increasing rate — keeping pace with the constantly growing corpus of what is available — a centenary (or greater or even lesser period) has become a conventional reason for specially renewed interest in someone or something.

Such celebrations sometimes bring comparatively forgotten events or people into new prominence. Often, however, they are just opportunities for noting past or current achievements, and for giving thanks that the thing or person came into the world. The 250th anniversary of the founding of the Royal Society of Musicians is such an occasion, for gratitude for its past record of relief of distress, and for looking towards its future helpfulness.

The impetus for this important charity came out of a chance encounter in the Haymarket. Three well-established musicians, Michael Festing, Charles Weideman, and one of the Vincent family (it isn't certain who) were outside the Orange Coffee House, and saw two destitute boys driving asses. They discovered them to be the sons of a player who had recently been found dead in a nearby street, and they set about establishing a fund to help such cases of distress.

For this purpose they advertised and held a first meeting of subscribers in the Crown and Anchor Tavern in the Strand (just opposite St Clement Danes Church) on Sunday 23 April 1738 (which chose twelve 'Governors' for the year), and a second meeting on 7 May, at which fourteen resolutions were agreed, establishing the working rules for what in their Declaration of Trust they called The Society of Musicians (though it was often referred to in early days as The Fund for Decay'd Musicians).

The Declaration was formally dated 28 August 1739, and 'Inrolled' in the High Court of Chancery on 24 April 1740, having as its 'Subscribers' 228 of the leading musicians of the day, including Arne, Boyce, Greene, Handel, Pepusch, Henry Purcell's son Edward, and Roseingrave. The subscriptions seem modest ('at least half a Crown a Quarter' at the beginning), the rules strict, and the help prompt and efficacious, being given by practical men to colleagues and their families whose personal circumstances they knew or could well investigate.

Handel's support was of very great value because of his outstanding professional reputation and generosity. He gave a concert for the Society as early as March 1739: *Alexander's Feast* 'with several concertos on the organ and other instruments', including 'a new concerto composed by Mr Handel on purpose for this occasion'. He not only played without fee, but also paid for the hire of the King's Theatre in the Haymarket, and he gave similar benefit concerts in the following two years.

Later programmes brought in some works by other eminent resident

or visiting composers; in 1746, for instance, items by Gluck were included, which makes it probable that he and Handel met at that concert. It seems that most of the leading London musicians, native or foreign, joined the Society in the 18th century: Burney, Veracini, Dubourg, Abel, J. C. Bach, Salomon, and many others whose names are still remembered.

In 1759 Handel bequeathed £1,000 to the Society — much the largest single benefaction it had so far received. In 1784, 25 years after his death, a 'Grand Musical Festival' of his music was presented in Westminster Abbey and the Pantheon. The Society was deeply involved, and benefited by the then enormous sum of £6,000. (It to some small extent expressed its continued appreciation by its co-ordination throughout 1984 of performances under the title 'Handel in London', which gave that great composer, British by choice, some 'solo' prominence that could not be effected in 1985's celebrations of Bach, Scarlatti and Schütz, as well as Handel.)

Burney's book of detailed record of the 1784 arrangements is well known. Similar celebrations were held in the following three years. The King's illness prevented their repetition in 1788 and 1789, but in 1790 they were again resumed under his patronage. George III had become keenly interested in the Society's affairs (Weideman, one of its three 'founders', had taught him the flute). He gave it generous donations, and (in 1785) the right to use the title 'Royal'. In 1790 a Royal Charter, with a Coat of Arms, followed a Petition to incorporate as 'a Body Politick and Corporate ... to cultivate and improve the Science of Music and to carry into Execution more effectually the charitable intentions of the Subscribers ... for the Charitable Relief and Maintenance of those who through Age Sickness or Infirmary shall be rendered unable to support themselves and their Families or the Families of such Professors being Members of this Society as are left destitute of Support ...'.

In those days there were no insurance schemes that the provident could easily enter, to guard their futures against illness or accidents. To bring in musicians (and their subscriptions!) early, and to help balance the books, 'premiums' were introduced in 1807: men joining after 21 had to pay what they would have paid in annual subscriptions if they had become Members at that age.

More women were becoming professional musicians, mostly as singers or pianists, and in 1840 the Royal Society of Female Musicians was set up, which in 1866 amalgamated with the RSM. It was not until the 1920s, however, that they became eligible to attend meetings, vote, and hold office in it.

From its beginning the Society had helped non-members and their families, although the 1790 Charter seemed to limit help to Members; a specific 'Samaritan Fund' was set up in 1909.

In 1938 Vaughan Williams wrote his *Serenade to Music* to mark Sir Henry Wood's jubilee as a conductor, and he generously gave its royalties to the Hospital Beds for Musicians fund which Sir Henry set up; the beds having been taken into the National Health Service, the income was later

(and still is) divided between two musical charities, the RSM devoting its half (since 1959) to its Henry Wood Fund to help Members or non-members in need. A third special fund, again for Members or non-members in ill-health, was established in 1977 from Frederick Gershom-Parkington's generous bequest to the Society.

Although the finances went through a bad period during the 1939 War and the following years, care and good advice and the introduction of the 1961 Trustees' Investment Act enabled the Governors and Court of Assistants to rebuild its resources. More awkward, however, were the problems of declining membership. Already in the 1930s, endowment policy and other insurance schemes were offering protection that prudent musicians found worthwhile, and after the War such schemes became increasingly attractive, especially in comparison with the lump sum of 'premiums' the Society required from those, say, in their 30s. Recruitment fell away, and membership shrank to below 200 at the nadir, in 1974.

It was accepted that radical changes had to be made. The premiums had been abolished in 1955, and the Society was reorganised, with its present modest subscription (£5) and emphasis on charitable work for fellow-musicians; it could no longer be criticised as a self-interested quasi-insurance organisation. Membership has been re-opened to foreign musicians established in Britain.

During this period of change the possibility of expanding the Society's work and the use of its considerable financial resources into other aspects of musical charity (such as education) was investigated, but the 1790 Charter's mention of cultivating and improving 'the Science of Music' was not deemed to permit such diversification.

More recent enquiries and formal and informal consideration, however, have led to a valuable widening of the field of potential beneficiaries, through the granting on 18 May 1987 by 'The Queen's Most Excellent Majesty in Council' of a Supplemental Charter. The great change therein is that henceforth the 'object for which the Society is constituted is the relief of poverty and sickness among (a) professional musicians; (b) former professional musicians and persons aspiring and intending to embark on a career as a professional musician; and (c) the families and dependants of any of the foregoing, priority being given to members of the Society or, as the case may be, to the families and dependants of members or deceased members, over persons who are not members.' The introduction of the reference to 'persons aspiring and intending' brings into potential aid any *bona fide* students who suffer the tragic disasters which can strike young persons as well as the more mature. The clause also makes available for helping non-members, if needed, the whole of the Society's resources — not merely the three specific funds mentioned above.

This new Charter, as well as the 1790 one, will be among the items at the 'quarter-millenary' exhibition to be held in the Royal Festival Hall in April 1988, along with other treasures such as the manuscripts of the Marches which Haydn and Weber wrote for the Society. There will be a Thanksgiving Service in the Queen's Chapel of St James's Palace on the

day of the anniversary of the first meeting, which it is hoped the Society's Patron, Her Majesty Queen Elizabeth The Queen Mother, will attend, and when music by some past Members (and one present — the Organist) will be heard.

There are now over 500 Members, who can involve themselves by bringing up cases of hardship for consideration at the monthly meetings of the elected Governors and Court of Assistants. It is hoped that the 1987 Charter's concern for 'persons aspiring and intending to embark on a career as a professional musician' will induce many in their early 20s to seek to join, not just out of self-interest, but to be able to bring to attention deserving cases they may hear of, for instance among their contemporaries. Others can of course still join, if under 60; application forms etc. can be obtained from the Secretary at the Society's handsome 18th century house at 10 Stratford Place, London W.1.

JOHN CRUFT

THE APPOINTMENTS OFFICE

The Appointments Office, founded from within the RCM, has been run entirely by past and present members of the College. Realising an idea of Sir Keith Falkner, Viola Tucker was the first Appointments Officer from the early '70s giving 2½ days a week. Many will recall her nomadic existence using whatever room was available, being forced to gather up all her files and disappear in haste in the wake of an RCM Union or Board of Professors meeting. Things are different now with a properly equipped office functioning for 4 days a week securely settled as part of RCM life. The office does not advertise outside the College — its business is perpetuated entirely by word of mouth. Students wanting to find work through it register themselves by presenting a signed form from their professors at the beginning of the academic year. Thereafter only singers have to get permission from their professor for each individual engagement undertaken outside the RCM.

Barbara Nias and Rosalind Middleton make up the competent friendly partnership responsible for running the office. Barbara, a first study singer from '74 to '79 started in the Appointments Office in 1978 as Assistant to Viola Tucker and was paid solely from the booking fees accumulated. She succeeded Viola in January 1983 and has since then maintained a 4 day week with the invaluable part-time help of ex students:— Anne Richards, Deborah Nicholson and Petra Dargan who all gave a year. The knowledge and experience gained during student days and from her early professional experience has been invaluable to Barbara in helping the hundreds of students with whom she has come in contact over



ROSALIND MIDDLETON and BARBARA NIAS

the past 10 years. At home in Earl's Court as Mrs John Williams, she enjoys cooking and has an immense fondness for cats. She and John have holidayed in North Portugal for the last 3 years, and she lists her hobbies as sketching, the countryside and a bit of writing for pleasure.

Rosalind Middleton, the second member of the team, was a first study pianist from '71 to '75. Having left and taken a secretarial course, Ros worked at Ibbs and Tillett, then in Hong Kong before she got married and came back to work at College as Secretary to the Assistant Registrar, Anthony Abbott, who incidentally played the organ at her wedding. Ros has one son Simon aged 6 and she successfully manages to organise her time round him to enable her to work part-time for the RCM Appeal Office as well as the Appointments Office. She sings whenever she gets the chance, is a member of The Bach Choir and, like Barbara, derives great pleasure from cooking and her fondness for the feline species.

The activities of the Appointments Office are endless. Apart from the daily requests for teachers, guitar, piano and flute being the most popular, there are calls such as future brides wanting choirs and organists, choral societies needing soloists, requests for cabaret artists for restaurants and formal dinners, lunchtime concert requirements to give a few examples. Sometimes there is a request for an orchestra, but 10 is the maximum that can be found through the Appointments Office. The office also exists for ex students, and it produces a comprehensive pamphlet for leavers giving information that can help to provide a bridge between student life and the profession.

A big part of the work of the Appointments Office over the last 2 years has been organisation of the Careers Fayre. Realising the need to expand on ad hoc lectures that had been taking place in recent years, Barbara introduced an experimental Fayre in January 1986 which proved so popular that it was held again the same year and has now become a regular College event, the next one being planned for November 1987. The Fayre is open to music students and visitors from outside College as well as RCM personnel. An impressive and varied list of speakers have attended from all aspects of the profession, arts administrators, orchestral musicians, singers, music agents, music publishers, instrument makers, composers, Equity and MU personnel, librarians, media representatives, accountants to name but a few. Exhibitions are on display giving all kinds of information relevant for the up and coming professional. The speakers and exhibitors all give generously of their time and expertise. This wholeheartedly worthwhile and commendable undertaking is co-ordinated by the Asst. Director of Studies and the S.A. President in conjunction with the Appointments Office.

The work never ceases and the phone constantly rings. Thanks to the cheerful, efficient and friendly reception that Barbara and Ros give to all who have contact with the Appointments Office, its business can only go from strength to strength.

PIPPA THOMSON

ON BEING A DEAF STUDENT AT MUSIC COLLEGE

Many people find the idea of me — a profoundly deafened viola player — at music college, rather strange. I am pretty surprised that I have got here myself! But as I am here, and have just finished my first year on the BMus course, I have been asked to write a little about myself.

Until the age of 14 I had normal hearing and played both the violin and piano. I later took up the viola which I soon found to be preferable since, as I began to go deaf, the lower frequencies were easier to hear, and as I became deafer it was easier to feel the vibrations, rather than screeching away at the top of the violin, which provided little or no tactile sensations. Coming from a musical family I had always enjoyed music and I didn't want deafness to inhibit this. Of course to begin with it caused various problems, but a good working knowledge of my instrument provided me with a very good starting point in adapting the way I played from a hearing standpoint to that of a deaf person, who uses their other senses to the same end. In general I tend to have to think of the technical method of producing a particular sound and then hope that it comes out, rather than rely on my hearing to censor tone quality and intonation. I

would like to point out that this is not miraculous or amazing — merely different. It just happens to be something which I am able to do, in the same way that some people are musical and some people are not.

I was very surprised when I found that College had accepted me — I had expected a certain amount of hesitancy over having a deaf student — perhaps there was some, but it did not really come over. In fact they awarded me a Foundation Scholarship, and later on an Associated Board Scholarship, which was certainly an added incentive to come!

I was pretty apprehensive when the time came — would I understand the other students? Would it matter that I cannot listen to records? What would happen in lectures? — and 1001 other questions. As it happens, everybody has been very patient with my little foibles, such as frequent “Whats?” — “Pardons?” and all my friends were very quickly forced to master fingerspelling — a quick method of communication, alternative to writing in which the letters of the alphabet are all assigned a handshape, and words are then spelled out. Lectures at first proved quite a problem, particularly as it is almost impossible to lipread when you don't know the subject matter (at best lipreaders can only gleam 30% of a conversation — the rest has to be guessed which is a little tricky when it comes to composers' dates!) The other problem is lipreading and writing at the same time, as you cannot look in two places at once, and this is not helped by the lecturer having his back to you to play an example on the piano! These problems however have been solved with the aid of a sign language interpreter and notetaker.

Many people find it difficult to understand why I use sign language so much, as in general very few musicians know it, and therefore all my communication in College has to be oral. But for me, among my deaf friends, sign language is much easier and quicker, and it removes any ambiguities of lip patterns, so that I understand everything rather than have to guess half the conversation. For example, the letters p, b and m are indistinguishable to a lip reader, thus 'met' and 'bet' and 'pet' look the same. This is also true of 'n', 'd' and 't', and 'sh', 'j' and 'ch', thus creating numerous words with the same lip pattern. Besides, sign language is also a beautiful language in its own right, expressing concepts and ideas much more easily than English which will need sentences and sentences to express that which can be portrayed by a single sign; in the same way that music can sometimes say that which words cannot.

Of course my first year at College has not been without its problems. I was somewhat harassed, when, on the first day, I discovered that I had been put down for an aural lesson on a Thursday morning! And I think my tutor on the BMus course must despair of my ever appreciating music that I have never heard. I find it very difficult to look at the score of something like a Mahler symphony, and 'know' what it sounds like, and I cannot just listen to a record. Some people still tend to come up to me, peer at my hearing aid, yell at me, and then when I haven't understood give me up as a lost cause! But these are few and far between and in general, communication isn't too much of a problem, as people are 'educated' into how to talk to me. Musically everything is going very well — orchestrally I

have no problem, as there is a conductor (so at least *one* member of the orchestra has to watch him!). Chamber music is working out fine as I can see the other members of the ensemble. In fact the only thing that has proved impossible has been choir, as I am quite capable of singing everything a semitone lower than everybody else without even noticing!

I do not know what will happen in the future as regards my career. I definitely want to perform in some way, but have not yet decided which branch of music I would prefer — solo, chamber or orchestral. Part of that decision will obviously depend on the rest of my College course and the standard of my viola playing, but I would like to think that I stand exactly the same chance as a hearing musician of equivalent standard of making it into the music profession.

LIZ VARLOW

THE MORNING AFTER THE NIGHT BEFORE . . . ! Brunch at 2, Child's Place.



John Williams (with beard and hat) is seated in his back yard with composer, Alan Ridout. The 'night before', July 10th, the choir of St Peter ad vincula within H.M. Tower of London, conducted by its Founder/Director, J. Williams, had given a concert as part of the City of London Festival, featuring works by two former members of the RCM

professorial staff; String Quartet No 2 (First Performance) by Alan Ridout and Benedicite (First Concert Performance) by Stephen Dodgson. (Other old Collegians were also included in the first half, namely Vaughan Williams and Howells).

Brian Schiele (viola) and James Halsey ('cello) both ex RCM, joined forces with Gina McCormack and Hilary Sturt (violins) as the Festival Quartet, and after the interval, played Purcell's Chacony for Strings and accompanied the choir in his 'My beloved spake'.

The concert, the first of two in the Festival, was entitled "The English Musical Heritage".

The choir was formed in the Autumn of 1965 when the chapel regained its former 'Chapel Royal' status. In 1966 a Choral Foundation was established. There are two recordings; 'Music for the Kings and Queens of England' Chandos records, 1970 and 'Music at the Tower' Abbey records, 1980. They broadcast regularly and appeared in the 'Lassus' series featured on Radio 3. Widely travelled, they give recitals around the U.K. as well as in London. In October '86, they took part in the Gala performance (in aid of the Missions to Seamen) at St. John's Smith Square, in the presence of HRH, the Princess Anne.

The choir has appeared in the City of London Festival since 1967, and is shortly to release another record.

NOTE. John Williams has been teaching at the RCM for 35 years. He joined the regular staff in 1960 having acted as a deputy, in many capacities, since 1952.

BARBARA NIAS

B.Mus. Honours 1987

First Class Michael Allis

Second Class, Upper Division Robert Bishop, Paul Goodey, John Hatton, Ian Jones

Second Class, Lower Division Emma Chesters, Colin Dowland, Nicholas Hill, Jill Munnery, Oliver Rivers, Hilary Williams

Pass Glenn Halton

Bernard Stevens and Cyril Rootham Prize Michael Allis

Bernard Stevens Memorial Prize Elisabeth Varlow

GRSM Honours 1987

First Class Fiona Cross

Second Class, Upper Division Paul Gobey, Simon Holt, Michael McGuire, Jane Manning, David Meacock, Julia Mitchell, Catherine Mooney, Christopher Page, Alistair Parnell, Paul Richards

Second Class, Lower Division Philip Cornfield, Garth Hall, Timothy Hayward, Sally Hazelgrove, Ruth Hills, Roshan Hughes, Louise Lang, Christine Makin, Alison Maunder, Simon Minns, Hazel Province, Helen Sanders, Christine Smallwood, Barbara Stollwerck, Amanda Walker, Stephanie Williams, Anne Wright

Third Class Patrick Cornfield, Geoffrey Ellerby, Stephen Foster, Derek Harris

Pass Jeremy Fleet, Deborah Warren

Aegrotat (November 1986) Sarah-Jane Cox

Raymond Ffennell Prizes 1. Fiona Cross, 2. Alistair Parnell

Colles Prizes 1. Amanda Walker, 2. Julia Mitchell

Margaret Pagon Jardine Prize Jane Manning

First Year GRSM Prize Robert Ault

Second Year GRSM Prize Hilary Nation

Performers' Course Diplomas 1987

First Class Alexander Allen, Simon Archer, Matthew Brook, Nicola Culf, Patrick Jackman, Nicolette Kuo, George Mattar, Richard Sandland, Robert Whysall Gibbs, Mary Wu

Second Class (Upper Division) Peter Austin, Julia Bishop, Alexander Collinson, Kevin Faux, Philip Gittings, Kevin Gowland, Gillian Hancell, Andrew Harris, Sarah Howard, Rosemary Johnson, Neil Kelley, Peter Lawrence, Catherine Lowe, Paul Mason, Claire Moroney, John Rogers, Steve Russell

Second Class (Lower Division) Nicola Bassil, Andrew Durban, Jonathan Few, Andrea Gray, Martien Hanlon, Stephen Harris, Neale Hobson, Janet Lamb, Jennifer McCreery, Robert Millett, William O'Sullivan, Richard Quick, Fergus Scarfe, Karen Tan, David Thomas, Jayne Vickers

Third Class Stephen Brivati, Joanna Cobb, Shelley Everall, Martyn Lewington, Peter Walker

Pass Trudie Baker, Louise Davis

For outstanding performance in Fourth Year Diploma Recitals

Marjorie & Arnold Ziff Prize Matthew Brook, Robert Whysall Gibbs

Leonard Hirsch Prize Nicolette Kuo, Robert Whysall-Gibbs

First Year History Prizes Timothy Dawkins, John Wills

Second Year History Prizes Annette Brown, Jan Hendrickse

Prizes and Awards

Autumn Term 1986

Cornelius Fisher Prize David A. Jones

Clytie Mundy Song Recital Prize Ashley Thorburn

Clytie Mundy Accompaniment Prize Peter Bailey

Douglas Whittaker Chamber Music Prize Kevin Gowland, Matthew Lee, Elizabeth Hayes

Wind Ensemble Prize Claire Hinton, Cynthia Tse, Robert Ault, Richard Kennedy, Charles Fernandez

Kathleen Long Chamber Music Prize Jonathan Few, Jennifer McCreery, Susanna Candlin

Spring Term 1987

Joy Scott Prize Bernard Lanskey

Vivian Hamilton Prize Jeannette Owens

Ellen Marie Curtis Prize 1. Alison Farrant, 2. David A. Jones, Deirdre O'Byrne

Clavichord Prize Katharine May

Helen Just Prize Jacqueline Phillips

Susan Connell Prize Sophie Dugas, Cornelia Brandis, Rebecca Carrington, Lyssa Fergus,

Nicolette Kuo, Hazel Province, Tze Chian Lim, Joanna Cobb

John & Jean Redcliffe-Maud Prize Kathryn Page

Summer Term 1987

PIANOFORTE

Grade V

Chappell Medal HSING CHWEN HSIN

Hopkinson Gold Medal & Sydney & Peggy Shimmin Prize ANDREW HARRIS

Hopkinson Silver Medal & Sydney & Peggy Shimmin Prize ELIZABETH HAYES

Norris Prize AMANDA HURTON

Grade IV

Sydney & Peggy Shimmin Prize KENNETH BRADSHAW

Ellen Shaw Williams & Marmaduke Barton Prize DAVID A. JONES

Pauer Prize ALEXANDER COLLINSON

Margot Hamilton Prize SATOKO SHIMA

Phyllis Wright Prize in memory of Armstrong Gibbs ALEXANDER COLLINSON, STEPHEN HARRIS

John Ireland Prize JOHN PAWLYK

First Year Undergraduates

Eric Harrison Prize & Beddington Prize JULIAN DYSON
Herbert Sharp Prize & McEwen Prize NICHOLAS BLOSS

HARPSICHORD

Geoffrey Tankard Prize KATHARINE MAY
Lofthouse Harpsichord Continuo Prize KATHARINE MAY

ORGAN**Grade V**

Walford Davies Prize JOHN HATTON, ANDREW NETHSINGHA
Harold Darke Prize JOHN HATTON

Grade IV

Frederick Kistner Prize PAUL GOBEY
Parratt Prize STEPHEN HARRIS
Canon Bark Prize SIMON NIEMINSKI, ANDREW NETHSINGHA
Haigh Prize NEIL TAYLOR
Stuart Prize SAMUEL RYDE

SINGING**Grade V**

Cuthbert Smith Award & Agnes Nicholls Harty Trophy SARA MULLETT
Redvers Llewellyn Prize GUY HARBOTTLE
Henry Leslie Prize MATTHEW BROOK
Albani Prize ALISON LING
Margot Bertram Prize BLAIR WILSON
John Rogers Prize MICHAEL SMITH
Kaye Wheeler Prize for best accompanist of Grade V Singing Competition IAN DOBSON

Grade IV

Barbara Samuel Prize RICHARD WILSON
London Music Society Prize, Don Price & Pownell Prize FRANCES JELLARD
Henry Blower Prize JULIE MOFFAT
Edgar Hurman-Villar Prize MARIANNE COTTERILL

First Year Undergraduates

Guilia Grisi Prize LOUISE ROWLEY
Mario Grisi Prize SIMEON BROOK

First Year Postgraduates

Carrie Tubb Prize JILL ROBERTS

Lady Maud Warrender Award GUY HARBOTTLE, DENIS LAKEY
Margot Hamilton Prize JOHN COGRAM
Dr Saleeby Prize PHILIP SHEFFIELD, MARC THOMPSON, BLAIR WILSON
Muriel Kistner Prize DONALD JONES, ASHLEY THORBURN
Dorothy Smithard Prize LINDA CLEMENS
Major Van Someren Godfrey Memorial Prize 1. RICHARD WILSON 2. SARA MULLETT 3. MICHAEL MCGUIRE

Accompanist Prize TIMOTHY LOLE

Geoffrey Tankard & Beatrice Tankard Lieder Prize GRAEME BROADBENT
Clara Butt Award HELEN HESSEY-WHITE
French Language Prize JULIE MOFFAT, THOMASIN TREZISE
Italian Language Prize SCOT KING, LOUISE ROWLEY

OPERA

Michael Mudie Conducting Prize TIMOTHY LOLE, ANNE MANSON
RCM Union Prize in memory of Phyllis Carey Foster GRAEME BROADBENT
Ricordi Prize MILES CLERY-FOX
McCulloch Prize PETER BAILEY
Luis Espinar Prize DONALD JONES

VIOLIN

Grade V

Stoutzker Prize in memory of Albert Sammons BRIGITTE ROLLAND, JAE HONG PARK
W H Reed Prize NICOLETTE KUO, JIAN LIU
Stanley Blagrove Prize LIK WUK CHUA
Isolde Menges Prize BRIGITTE ROLLAND

Grade IV

Howard Prize SAY-MING FOO
Nachez Prize LOUISE TARDIF
Dove Prize CRAIG REISS
Leonard Hirsch Prize CRAIG REISS

Grade III

Isolde Menges Prize ALEXA WILSON
Leonard Hirsch Prize SARAH BARRETT

First Year Undergraduates

Beatrice Montgomerie Prize ALEXA WILSON
Ricketts Prize EDWARD DUSINBERRE
Dove Prize DAVID HANNA
Marguerita & Peter Oundjian Prize ROBERT WHYSALL GIBBS, MEGUMI FUJITA
Percy Coates Award LIK WUK CHUA, CLAIRE DOCHERTY
Woltmann Award VANESSA HUGHES
Fred Brough Orchestral Leadership Prize SUSANNA CANDLIN, PATRICIA DAVIS
William John Pullen Memorial Prize JAE HONG PARK

VIOLA

Grade IV

Ernest Tomlinson Prize MIRANDA DAVIS

First Year Undergraduates

Alfred Gibson Prize ELISABETH VARLOW
Margot Stebbing and Cecil Aronowitz Prizes REBECCA CARRINGTON
Lionel Tertis Prize STEPHANIE WILLIAMS

VIOLONCELLO

Grade V

Mrs Will Gordon Prize JONATHAN FEW
Stuart Knussen Prize SARAH SHEPHARD

Grade IV

Helen Just Prize LYSSA FERGUS
Lesley Alexander Prize KEVIN FAUX

First Year Undergraduates

Scholefield Prize ZOE MARTLEW

Stern Award MATTHEW LEE

DOUBLE BASS

Geoffrey Tankard Prize CLAIRE MORONEY
Eugene Cruft Award SARAH HOWELLS

STRINGS

Seymour Whinyates Award BRIGITTE ROLLAND
Isolde Menges String Ensemble Prize ROBERT WHYSALL GIBBS, ALEXA WILSON,
JOHN ROGERS, SUSAN KNIGHT, KEITH HEWITT

WOODWIND

Grade V

Eve Kisch Prize (flute) KEVIN GOWLAND
Joy Boughton Memorial Prize (oboe) JANE EVANS
Frederick Thurston Prize (clarinet) ALEXANDER ALLEN
Arthur Somervell Prize (bassoon) SARAH HOWARD

Grade IV

Geoffrey Tankard Prize LISA-MAREE AMOS
Oliver Dawson Prize PHILIP GITTINGS
RCM Grade IV Clarinet Prize JULIET BUCKNALL
RCM Grade IV Bassoon Prize RACHEL EDMONDS

First Year Undergraduates

Allen John Warren Prize HELEN FOSTER
RCM First Year Oboe Prize ALISON SMITH
RCM First Year Clarinet Prize TIMOTHY LINES
RCM First Year Bassoon Prize DAVID HUBBARD

BRASS**Grade V**

Frank Probyn Prize (horn) VANESSA KING
RCM Grade V Brass Prize JULIE RYAN

Grade IV

RCM Grade IV Horn Prize BELINDA COLTMAN
RCM Grade IV Trumpet Prize DAVID BLACKADDER

First Year Undergraduates

RCM First Year Trumpet Prize RHYS OWENS
Arthur Somervell Prize & Manns Prize DANIEL SCOTT
Douglas Moore Prize VANESSA KING
David Mason Prize in memory of Ernest Hall PETER LAWRENCE

WIND ENSEMBLE

Latham-Koenig Prize CLAIRE HINTON, CYNTHIA TSE, ROBERT AULT, RICHARD KENNEDY, CHARLES FERNANDEZ

PERCUSSION

RCM Percussion Prize MICHAEL PAGETT

HARP

Elizabeth Coates Prize CATRIN WILLIAMS
Jack Morrison Prize LAURA STEPHENSON

GUITAR

Jack Morrison Prize PANTELAKIS MICHAELOUDIS
Madeline Walton Prize NICOLA CULF

COMPOSITION

Cobbett & Hurlstone Chamber Music Competition: Composer NICHOLAS REDFERN
Performers DENIS LAKEY, ROLF HIND, RACHEL GLEDHILL
United Music Publishers Ltd Prize NICHOLAS REDFERN
Peter Morrison Prize in memory of Dr Herbert Howells CHRISTOPHER JAMES
Sullivan & Farrar Prizes PETER MUIR
R O Morris Prize TIMOTHY BLINKO

AURAL

Grade V Prize DAVID MEACOCK

THEORY

Hecht & Allchin Prize ANDREW NETHSINGHA

CONDUCTING

Theodore Stier Prize STEFAN ASBURY
Ricordi Prize ROBERT AULT
August Manns STEFAN ASBURY, THOMAS DAUSGAARD, ANNE MANSON

THE
ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON.

PATRON — HIS MAJESTY THE KING.
PRESIDENT — H.R.H. THE PRINCE CHRISTIAN, K.G.
DIRECTOR — SIR C. HUBERT H. PARRY, BART., C.V.O., D.C.L., M.A. Mus.Doc.

COLLEGE CONCERT (No. 584)
(Orchestral)

MONDAY AFTERNOON, DEC. 13th, 1915,

AT 2-30 O'CLOCK.

- 1.—DANCE-SCHERZO for Orchestra *Arthur Benjamin.*
(First performance) (Scholar).

(Conducted by the COMPOSER, by permission of his Commanding Officer.)

- 2.—SONG ... The Spectre of the Rose *Berlioz.*

GERTRUDE HIGGS (Berkshire Scholar).

- 3.—CONCERTO for Pianoforte and Orchestra, No. 3, in D minor, Op. 30
S. *Rachmaninow.*

1. Allegro ma non tanto. 2. INTERMEZZO, Adagio.
3. FINALE, Alla breve.

GEORGE T. BALL (Clark Scholar).

- 4.—AIR ... On her, my treasure *Mozart.*

DANIEL JONES (Scholar).

- 5.—SYMPHONY in E flat, No. 39 (K. 543) *Mozart.*

1. Adagio, Allegro. 2. Andante con moto.
3. MENUETTO, Allegro. 4. FINALE, Allegro.

CONDUCTOR—

Sir CHARLES V. STANFORD, D.C.L., LL.D., M.A. Mus. Doc.

THE EASTER TERM WILL COMMENCE ON MONDAY, 10TH JAN., 1916.

SPECIAL PRIZES

Marjorie & Dorothy Whyte Memorial Prize ALEXANDER ALLEN
Adami Prize for Piano Accompaniment NEIL KELLEY
Ruby Hope Award in memory of George Reeves ANDREW HARRIS
The Percy & Dorothy Coates Prize SARA JONES, ROSALIND JONES, MATTHEW LEE
City Livery Music Club Section Prize PANTELAKIS MICHAELOUDIS
Hilda Anderson Deane Prize LYSSA FERGUS
Dulcie Nutting Prize ANDREW NETHSINGHA
Dannreuther Prize AMANDA HURTON
Harry Evans Award N. MARTIN EVANS
Doris Gould Memorial Prize COLIN HUBER
Percy Buck Award IMOGEN SMITH
Barry Manilow Prize JACQUELINE PHILLIPS
Peter Morrison Prize in memory of Sir Arthur Bliss FIONA CROSS
Worshipful Company of Musicians Medal ROLF HIND
Knights of the Round Table Award MICHAEL ALLIS
Earl of Dalhousie Award CLAIRE DOCHERTY
Tagore Gold Medals ANNE MANSON, ROBERT WHYSALL GIBBS
President's Rose Bowl CLAIRE AND ANTOINETTE CANN

Summer Term 1987 Programmes

April 27

CHAMBER CONCERT

BACH trans KODÁLY Fantasia Cromatica BWV 903; John Rogers *viola*. MILHAUD Sonate; Jan Hendrickse *flute*, Paul Goodey *oboe*, Patricia Walker *clarinet*, Elizabeth Hayes *piano*. CHOPIN Fantasy in F minor Op 49; Nicola Sandland *piano*. SKRYABIN Sonata No 10 Op 70; Paul Goodey *piano*.

April 29

POSTGRADUATE PLATFORM

BRAHMS Quartet in C minor Op 51 No 1; Sophie Dugas *violin*, Cornelia Brandis *violin*, Rebecca Carrington *viola*, Lyssa Fergus *cello*. HOWARD FERGUSON Sonata in F minor; Nigel Scaife *piano*.

April 30

INFORMAL CONCERT

TCHAIKOVSKY May, November, April, August (from 'The Seasons' Op 37a); Edward Reeves *piano*. FRANK LYNN PAYNE Sonata (1979); Neil Cleary *tuba*, Richard Hetherington *piano*. DEBUSSY Danseuses de Delphes, Minstrels, La Cathédrale Engloutie (from Préludes Book I); Samantha White *piano*. MARTINŮ Sonata No 1; Jan Hendrickse *flute*, Garth Hall *piano*. CHOPIN Scherzo No 2 in B flat minor Op 31; Nicola Jones *piano*.

May 6

POSTGRADUATE PLATFORM

BEETHOVEN Sonata in F Op 24; Ian Humphries *violin*, Alison Farrant *piano*. BEETHOVEN Sonata No 31 in A flat Op 110; Mako Watanabe *piano*.

May 7

INFORMAL CONCERT

JOHN RUTTER Variations on an Easter theme (1983); Simon Nieminski and Neil Taylor *organ*. BAX Sonata; Amanda Walker *clarinet*, Jayne Aspinall *piano*. LISZT Mephisto Waltz No 1; Julian Dyson *piano*. REUBKE Sonata on the 94th Psalm; Simon Holt *organ*.

May 11

CHAMBER CONCERT

LISZT Sonata in B minor; Andrew Harris *piano*. FRANCK Sonata in A; Susanna Candlin *violin*, Jennifer McCreery *piano*.

May 13

POSTGRADUATE PLATFORM

DUPHLY La de Vaucanson; BALBASTRE La Lugeac; BALBASTRE La Suzanne; Katharine May *harpsichord*. BACH Chromatic Fantasia & Fugue BWV 903; Mako Watanabe *harpsichord*. BACH trans BRAHMS Chaconne in D minor for left hand; Christopher Seed *piano*.

May 13

RCM SINFONIETTA INFORMAL

BIZET Suite: Jeux d'enfants Op 22; Neil Cleary *conductor*. STRAUSS Horn Concerto No 1 in E flat Op 11; Belinda Colman *soloist*, John Forster *conductor*. BRAHMS Variations on a theme of Haydn Op 56a; Martin Monks *conductor*, Edward Dusinberre *leader*.

May 14

INFORMAL CONCERT

SCHUMANN Sonata in G minor Op 22; George Wong *piano*. DELIUS Sonata No 2 in C; Stephen Brivati *violin*, Mako Watanabe *piano*. RAVEL Scarbo (from Gaspard de la Nuit); Jeanette Owens *piano*. WIDOR Introduction & Rondo in B flat Op 72; Juliet Bucknall *clarinet*, Stephen Harris *piano*.

May 14

RCM WIND & PERCUSSION ENSEMBLE

PETRASSI Musica di Ottoni (1963). LEONARD SALZEDO Giuoco dei Colpi Op 105 (European première); Rachel Gledhill *xylophone*, Mark Walker *marimba*, Andrew Barclay *glockenspiel*, Michael Pagett *vibraphone*, Simon Carrington *timpani*, David A. Jones *piano*, Claire Moroney *double bass*, directed by KEVIN HATHWAY. JANÁČEK Capriccio (1926); Robert Bridge *piano*. POULENC Suite Française (1935). MALCOLM ARNOLD Symphony for Brass Op 123; Richard Hubbert *flute*, Cherry Baker and Simon Smith *flutes*, Rachel Edmonds and David Hubbard *bassoons*, Vanessa King, Michaela Betts, Julian Whettam and Richard Kennedy *horns*, Julian Brewer, Wendy Evans, Joanne Coventry, Sharon Sanbrook-Davies and Stephen Foster *trumpets*, Daniel Scott, Philip White and Andrew Bunker *trombones*, Paul Chappell *bass trombone*, Neil Cleary *euphonium*, Richard Sandland *tuba*, Judith Henson *harpsichord*, Peter Goodwin *conductor*.

May 18

CHAMBER CONCERT

LISZT Ballade No 2 in B minor; Jeannette Owens *piano*. MESSIAEN Regard du père, Regard de l'étoile, Regard de la Vierge (from Vingt Regards sur l'Enfant Jésus); Jennifer McCreery *piano*. CHOPIN Sonata in B minor Op 58; Isaac Barry *piano*.

May 19

RCM CHORUS CONCERT

conductor MICHAEL BREWER

MICHAEL TIPPETT Five Negro Spirituals for mixed chorus from the Oratorio "A Child of our Time"; Rosemary Hay, Shelley Everall, Jill-Maria Marsden and Claire Dilks *sopranos*, Hilary Brooks *mezzo-soprano*, Blair Wilson *tenor*, Edward Hatton *bass*. MAURICE DURUFLÉ Requiem Op 9; Hilary Brooks *mezzo-soprano*, Jonathan Markham *baritone*, Matthew Lee *cello*, Andrew Nethsingha *organ*.

May 20

I HATE MUSIC . . . !

introduced by LYNDON VAN DER PUMP

BERNSTEIN I hate music . . . ! VAUGHAN WILLIAMS Bright is the Ring of Words. IVOR GURNEY The Singer. SCHUMANN Provenzalisches Lied. BRAHMS Wie Melodien zieht es mire. ELGAR Speak, Music! SULLIVAN Orpheus with his lute. BRITTEN The Charm (A Charm of Lullabies). LALO Aubade (Le Roi d'Ys). GOUNOD Sérénade (Faust). WOLF Mausfallen sprüchlein. BRAHMS Liebeslieder Waltzes Op 52 (Nos 8, 9, 10, 3, 4, 14, 15). CAMPION When to her Lute Corinna Sings. FAURÉ Mandoline. SCHUBERT An die Leyer. HANDEL O had I Jubal's Lyre (Joshua). FISCHER In cellar cool. WOLF Wie lange schon war immer mein Verlangen. W. H. SQUIRE Duet; The Singing Lesson. arr HOLST Folk Song; Matthew, Mark, Luke and John. Sara Mullet *soprano*, Hilary Brooks *mezzo-soprano*, Frances Jellard *contralto*, Michael Smith *tenor*, Matthew Brook *baritone*, Graeme Broadbent *bass*, Peter Bailey and Simon Holt *piano*.

May 21

INFORMAL CONCERT

BACH Prelude & Fugue in C sharp minor BWV 873; CHOPIN Ballade No 4 in F minor Op 52; Greg Zuniega *piano*. BRIDGE Pensiero; Allegro Appassionato; Tze Chian Lim *viola*, George Wong *piano*. LISZT Un Sospiro; Gnomenreigen; Julia Mitchell *piano*. BRAHMS Sonata in E flat Op 120 No 2; Stephanie Williams *viola*, Deborah Warren *piano*.

May 22

LUNCHTIME CONCERT (St Mary Abbots Church)

BEETHOVEN Quartet in C minor Op 18 No 4; Nicolette Kuo and Hazel Province *violins*, Tze Chian Lim *viola*, Joanna Cobb *cello*. BRITTEN Phantasy Quartet in G Op 2 (1932); Imogen Smith *oboe*, Robert Whysall Gibbs *violin*, John Rogers *viola*, Kevin Faux *cello*.

May 22

DRAMA INFORMALS

OSCAR WILDE The Importance of Being Earnest; David Anderson *Lane*, Guy Harbottle *Algernon Moncrieff*, Rory Campbell *Jack*, Bridget Budge *Lady Bracknell*, Anne Rannie *Hon Gwendolyn Fairfax*. NOEL COWARD Private Lives; Philip Sheffield *Elyot*, Jennifer Barnes *Amanda*. NOEL COWARD Fumed Oak; David Anderson *Henry Gow*, Linda Clemens *Doris Gow*, Jill Roberts *Elsie Gow*, Linda Gregson *Mrs Rockett*.

May 22

RCM SYMPHONY ORCHESTRA

conductor NORMAN DEL MAR

ROSSINI Overture: Semiramide. DEBUSSY Prélude à L'après-midi d'un faune; Stefan Asbury *conductor*. BRITTEN Les Illuminations Op 18 for soprano and string orchestra. Poems by Arthur Rimbaud; Rosemary Hay *soloist*. BAX Symphony No 3. Patricia Davis *leader*.

May 27

RCM SINFONIA

conductor CHRISTOPHER ADEY

PROKOFIEV Lieutenant Kijé, Suite symphonique Op 60; Thomas Dausgaard *conductor*. THEA MUSGRAVE Clarinet Concerto; Paul Richards *soloist*. STRAVINSKY L'Oiseau de feu, Suite (1919). Susanna Candlin *leader*.

May 28

INFORMAL CONCERT

DELIUS Sonata No 2 in C (1923); Ellen Blackshaw *violin*, Martin Cleave *piano*. IBERT Jeux; MILHAUD Sonatine (1922); Catherine Mooney *flute*, Antony Ingham *piano*. BRAHMS Rhapsody in G minor Op 79 No 2; BRAHMS Scherzo in E flat minor Op 4; Nicola Jones *piano*. QUILTER Song of the blackbird; POSTON Sweet Suffolk owl; HEAD A green cornfield; BRITTEN Wagtail and baby; PARRY My heart is like a singing bird; Kate Ford *soprano*, Derek Harris *piano*. CHOPIN Andante Spianato & Grande Polonaise Brillante Op 22; Sophie Roper-Curzon *piano*.

May 28 and May 29

OPERA INFORMALS

KALMAN Die Czárdásfürstin; David Anderson *Edwin*, Pamela Parry *Stasi*, Rory Campbell *Boni*, Anne Rannie *Sylva*. OSCAR STRAUSS A Waltz Dream; Blair Wilson *Lt Niki*, Donald Jones *Lt Mintschi*, Carolyn Pride *A Girl*. HAROLD PINTER Night; Denis Lakey *Man*, Carolyn Pride *Woman*. FRIML The Vagabond King; Jill Roberts *Katherine*, David Anderson *Francis*. OFFENBACH Orpheus in the Underworld; Donald Jones *Jupiter*, Rory Campbell *Pluto*, Andrea Gray, Rosie Moore, Helen Lloyd *waitresses*. OFFENBACH La Belle Hélène; Blair Wilson *Man*, Andrea Gray, Rosie Moore, Helen Lloyd *waitresses*. MILLOCKER Der Bettelstudent, Jill Roberts *Laura*, Linda Gregson *Bronislava*, Denis Lakey *Palmatica*, Andrea Gray *Onuphrie*. FAY WELDON Permanence; Sharon Lloyd *Helen*, Donald Jones *Peter*. JOHANN STRAUSS Der Zigeunerbaron; Denis Lakey *Czipra*, Marc Thompson *Barinkay*, Linda Clemens *Saffi*. JOHANN STRAUSS Tango; Linda Gregson *Woman*, Rory Campbell *Man*, Pamela Parry *The other woman*. JOHANN STRAUSS Die Fledermaus; Anne Rannie *Adèle*. OFFENBACH La Belle Hélène; Donald Jones *Agamemmon*. Marc Thompson *Menelaus*, Graeme Broadbent *Calchas*. LEHAR The Merry Widow; Rory Campbell *Danilo*, Carolyn Pride *Anna*, Blair Wilson *Camille*, Ashley Thorburn *Zeta*, Sharon Lloyd *Valencienne*. Conductors DAVID TOD BOYD and Timothy Lole. Pianists DAVID TOD BOYD, MARY HILL and Timothy Lole. Directed by TERRY JOHN BATES and GEORGE PENSOTTI.

May 29

LUNCHTIME CONCERT (St Mary Abbots Church)

SCHUBERT Octet in F D803; Fiona Cross *clarinet*, Crispin Ward *horn*, Julia Cunynghame *bassoon*, Colin Huber and Jane Penrose *violins*, Christine Makin *viola*, Judith Burgin *cello*, Andrew Durban *double bass*. MOZART Quartet in F K370; Martin Monks *oboe*, Alexa Wilson *violin*, Susan Knight *viola*, Christopher Humphrys *cello*.

June 3

POSTGRADUATE PLATFORM

CHOPIN Ballade in F minor Op 52; Edmund Forey *piano*. TARTINI Sonata in G minor ("Devil's Trill"); Jian Liu *violin*, Alexandra Andrievsky *piano*. JOSEPH HOROVITZ Concerto for Dancers; Claire Cann and Antoinette Cann *pianos*.

June 4

INFORMAL CONCERT

BEETHOVEN Twelve Variations on a theme from Judas Maccabeus Wo O45; Jacqueline Phillips *cello*, Rosalind Jones *piano*. PARRY My heart is like a singing bird; Armida's Garden; Proud Maisie; SULLIVAN Orpheus with his lute; Where the bee sucks; Charlotte Bazley *soprano*, Deborah Warren *piano*. SCHOENBERG Drei Klavierstücke; Zöe Martlew *piano*. FAURÉ Notre amour Op 23 No 2; Au bord de l'eau; Op 8 No 1; Claire de lune Op 46 No 2; La Fée aux chansons Op 27 No 2; Thomasin Tresize *soprano*, Derek Harris *piano*. ELGAR Romance Op 62; ALEXANDRE TANSMAN Sonatine; Julia Cunynghame *bassoon*, David N. Jones *piano*.

June 5

LUNCHTIME CONCERT (St Mary Abbot Church)

MOZART Allegro; Theme & Variations (from Quintet in A K581); Richard Exall *clarinet*, Catrin David-Jones and Everton Nelson *violins*, Anna McCready *viola*, Emma Vidgeon *cello*. REGER Suite No 1 in G minor Op 131d; Miranda Davis *viola*. POULENC Sonata (1922); Valerie Perkins *horn*, Wendy Evans *trumpet*, Simon Gunton *trombone*.

June 8

CHAMBER CONCERT

HAYDN Sonata in E flat Hob XVI/52; Paul Audwin Naser *piano*. BEETHOVEN Trio in E flat Op 1 No 1; Susanna Candlin *violin*, Jonathan Few *cello*, Jennifer McCreery *piano*. ROUSSEL Joueurs de flûte Op 27; Emma Garling *flute*, Julian Dyson *piano*.

June 9

MUSEUM CONCERT

BYRD The Queenes Alman from The Fitzwilliam Virginal Book; Keiko Imamura *harpsichord*. BACH English Suite No 2 in A minor; Katharine May *harpsichord*. C. P. E. BACH Fantasia in G minor from Musikalisches Vielerey; RUTH DYSON *clavichord*. ABEL Sonata No 5 in G; Julia Bishop *violin*, Geoffrey Govier *harpsichord*. FIELD Nocturne No 2 in C minor; Megumi Fujita *grand pianoforte*. HUMMEL La Galante Op 121; Megumi Fujita *square pianoforte*. BELLINI Ah non creda from La Sonnambula; Julie Moffat *soprano*, Simon Holt *square pianoforte*. CHOPIN Berceuse Op 57; Geoffrey Govier *square pianoforte*. MACFARREN Pack Clouds Away; Julie Moffat *soprano*, Fiona Cross *clarinet*, Simon Holt *square pianoforte*.

June 10

POSTGRADUATE PLATFORM

BACH English Suite No 2 BWV 807; Satako Shima *piano*. CHOPIN Ballade No 4 in F minor Op 52; Sujeeva Hapugalle *piano*. BRAHMS Zwei Gesänge Op 91; Sarah Connolly *mezzo-soprano*, Craig Reiss *viola*, Deborah Warren *piano*. SEBASTIAN FORBES Haec Dies (1968); Andrew McCrea *organ*.

June 10

RCM SINFONIETTA INFORMAL

conductor JOHN FORSTER

VAUGHAN WILLIAMS Overture: The Wasps; Robert Ault *conductor*. RODRIGO Concierto de Aranjuez for guitar and orchestra; Pantelakis Michaeloudis *soloist*, Alison Oliver *cor anglais*. MOZART Symphony No 31 in D major K297 ("Paris"). Vanessa Hughes *leader*.

June 11

INFORMAL CONCERT

BACH Toccata in C minor BWV 911; Erika Schilsky *piano*. BERKELEY Sonatina; Stella McCracken *oboe*, Heather Walker *piano*. SCHUMANN Papillons Op 2, Chloe Mavronicola *piano*. FINZI When I set out for Lyonesse, So I have fared, To Lizbie Brown, Rollicum-Rorum; Howard Croft *baritone*, Sarah Tabert *piano*. RAKHMANINOV Etudes Tableaux Op 39; Antony Ingham *piano*.

June 11 RCM SYMPHONY ORCHESTRA INFORMAL

DVŮRAK Carnival Overture Op 92; Stefan Asbury *conductor*. RIMSKY-KORSAKOV Capriccio Espagnol Op 34; Stefan Asbury *conductor*. SIBELIUS Symphony No 2 in D major Op 43; Thomas Dausgaard *conductor*, Colin Huber *leader*.

June 12 LUNCHTIME CONCERT (St Mary Abbots Church)

GRANADOS La Maja dolorosa; FALLA El Majo discreto; El paño moruno; Marianne Cotterill *soprano*, David Caswell *guitar*, Imogen Smith *cor anglais*. HINDEMITH Sonata Op 31 No 2; Nathalie Forgue *violin*, FRANCIS JACKSON Toccata, Chorale & Fugue; Koichi Horie *organ*.

June 15 CHAMBER CONCERT

IRELAND Fantasy-Sonata in E flat (1943); Fiona Cross *clarinet*, Kathryn Page *piano*. BRAHMS Trio in A minor Op 114; Sara Jones *clarinet*, Matthew Lee *cello*, Rosalind Jones *piano*.

June 15 RCM TWENTIETH CENTURY ENSEMBLE

BRIAN ELIAS Geranos; Timothy Salter *conductor*. BERNARD RANDS Etendre; Andrew Durban *double bass*, Thomas Dausgaard *conductor*. ELLIOTT CARTER A Mirror on which to dwell; Julie Moffat *soprano*, Timothy Salter *conductor*. HEINZ HOLLIGER Siebengesang; Paul Goodey *oboe*, Edwin Roxburgh *conductor*. Lawrence Casserley, Timothy Blinks and Andrew McCrea *electronics*.

June 16 RCM STRING ENSEMBLE

directed by RODNEY FRIEND

TELEMANN arr LENZEWSKI Don-Quichotte-Suite. PURCELL arr BRITTEN Chacony in G minor. GREIG Aus Holbergs Zeit, Suite im alten Style Op 40.

June 16 EARLY MUSIC CONCERT

MARAIS Première Pièce en Trio; Risa Browder and Pauline Smith *violins*, Michael Keen and Jane Reddy *recorders*, Ubaldo Rossi *flutes*, Julia Cunynghame *bassoon*, Katharine May *harpsichord*, Lynda Sayce *lute*. PHILLIPS Passemazzo Pavan "Deo Gratias"; Michael Keen, Jane Reddy, Jean McCreery, Janine Swan, Ariadne Blyth and Andrew Noble *recorders*. FRANCESCO DA MILANO Three Fantasias; Gregory Hamilton *lute*. SCHICKHARDT Concerto in C minor; Michael Keen, Jane Reddy, Jean McCreery and Andrew Noble *recorders*, Ariadne Blyth *harpsichord*, Lynda Sayce *archlute*, Abigail Summers *cello*. TELEMANN Trio Sonata in B flat; Janine Swan *recorder*, Ariadne Blyth *harpsichord*, Julia Cunynghame *bassoon*. MORLEY/MUNDY Variations on "Goe from my Window"; Judith Henson *harpsichord*. BACH Concerto in E BWV 1053; Katharine May *harpsichord*, Risa Browder and Julia Bishop *violins*, Peter Whiskin *viola*, Abigail Summers *cello*, Andrew Durban *double bass*.

June 17 POSTGRADUATE PLATFORM

BACH Toccata in G BWV 916; LISZT Sonetto 104 del Petrarca; Peng-Chaung Liu *piano*. CHOPIN Etude in C Op 10 No 1; Ballade No 4 in F minor Op 52; Scot King *piano*. BACH Chaconne in D minor; Nathalie Forgue *violin*.

June 17 ORGAN CONCERT (German Christ Church)

SCHEIDT Fuga Contraria; Andrew McCrea. WALTHER Concerto del Signor Meck; Simon Nieminski. TAKASHI SAKAI Old Folk Tune Suite & Finale Op 21B (1987); Koichi Horie. BACH Prelude & Fugue in A BWV 536; Andrew McCrea. BÖHM Auf meinen lieben Gott; Koichi Horie. GASTON LITAIZE Prelude et Danse Fuguée (1964); Simon Nieminski.

June 18 INFORMAL CONCERT

LISZT Mephisto Waltz No 1; David N. Jones *piano*. GORDON JACOB Variations on a Dorian Theme; Miguel Davis *saxophone*, Zuzanna Mierzejewska *piano*. DEBUSSY Sonata in G minor; Jane Penrose *violin*, Sujeeva Hapugalle *piano*. BACH Prelude & Fugue No 4 in C sharp minor BWV 873; CHOPIN Ballade No 4 in F minor Op 52; Greg Zuniega *piano*.

June 19

LUNCHTIME CONCERT (St Mary Abbotts Church)

BACH Sonata in E flat BWV 1031; Jan Hendrickse *flute*, Laura Stephenson *harp*. PIERICK HOUDY Sonata; Laura Stephenson *harp*. MOZART Quintet in A K 581; Paul Richards *clarinet*, Gillian Hancell and Elizabeth McConkey *violins*, Stephanie Williams *viola*, Laura Folch *cello*.

June 29

MMus (RCM) DEGREE COURSE IN PERFORMANCE STUDIES

FINAL PUBLIC RECITALS

PIERRE ATTAINGNANT Galliard; Tant que vivray; Branle gay; FRANCESCO CANOVA DA MILANO Five Fantasias; JOHN DOWLAND Mistress White's Choice; The King of Denmark's Galliard; Farewell; Fancy in G; CHARLES HUREL Suite in G; MONTEVERDI Jubilet; Gregory Hamilton *lute and theorbo*, Marianne Cotterill *soprano*.

BEETHOVEN Fifteen Variations & Gigue on a theme from 'Prometheus' in E flat Op 35; CHOPIN Nocturne in D flat Op 27 No 2; Etude in C sharp minor Op 10 No 4; DEBUSSY La Soirée dans Grenade; ECKHARDT-GRAMATTÉ Three Klavierstücke; Helen Choi *piano*.

SCHUMANN Kreisleriana Op 16; BEETHOVEN Sonata No 32 in C minor Op 111; Bernard Lanskey *piano*.

BACH French Suite No 5 in G BWV 816; BARTÓK Six Dances in Bulgarian Rhythm; BRAHMS Three Intermezzi Op 117; BEETHOVEN Sonata in A flat Op 110; Wendy Morrison *piano*.

BACH Toccata in C minor BWV 911; HOWARD FERGUSON Sonata in F minor Op 8; JANÁČEK Sonata in E flat minor IX (1905); SKRYABIN Sonata No 4 in F sharp Op 30; Nigel Scaife *piano*.

MOZART Rondo in D KV495; BEETHOVEN Sonata in D minor Op 31 No 2; CHOPIN Berceuse in D flat Op 57; Waltz in C sharp minor Op 64 No 2; DUSSEK Sonata "Elegy" in F sharp minor Op 61; BEETHOVEN Five Variations on "Rule Britannia" Wo O79; Geoffrey Govier *fortepiano*.

June 29

CHAMBER CONCERT

BEETHOVEN Sonata No 21 in C Op 53 ("Waldstein"); Paul Audwin Naser *piano*. SMETANA Marenka's Aria; PUCCINI Si, Mi Chiamano Mimi; Quando Me'n Vo; Trudie Baker *soprano*, Jonathan Price *piano*. POULENC Sonata (1962); Catherine Lowe *oboe*, Chong-Tuan Goh *piano*.

June 30

RCM SINFONIA

conductor CHRISTOPHER ADEY

CHRISTOPHER JAMES Pavillion of Waves; Stefan Asbury *conductor*. TCHAIKOVSKY Piano Concerto No 1 in B flat minor Op 23; Amanda Hurton *soloist*. GORDON CROSSE Ariadne, Concertante for oboe & twelve players; Imogen Smith *soloist*. FRANCK Symphony in D minor, Susanna Candlin *leader*.

July 1

POSTGRADUATE PLATFORM

RAVEL Tzigane; Fenella Barton *violin*, Edmund Forey *piano*. TOURNIER Sonatine Op 30; Laura Stephenson *harp*. MARTINŮ Three Czech Dances (1926); Edmund Forey *piano*.

July 1

GUITAR CONCERT

WEISS Passacaglia; Helen Sanders. BACH Fugue (from Lute Suite No 2 in A minor BWV 997); Christopher Salt. BACH Allemande; Courante (from Lute Suite No 1 in E minor BWV 996); Mark Burke. HAYDN Divertimento in D Hob XI No 91; Adrian Smith, Fiona Harrison, Christopher Salt. WALTON Bagatelles Nos 2 & 3; Andrew Hurst. BARRIOS Aconquija; Valse No 8; Fiona Harrison. GRANADOS Spanish Dance No 5; VILLALOBOS Study No 12; Steve Russell. RODRIGO Invocation et Danse; VILLALBENIZ Sevilla; David Caswell. GRANADOS Three Tonadillas; Inger Marie Rise *soprano*, David Caswell *guitar*.

July 1

GRADUATE COURSE PUBLIC RECITALS

WEBER Seven Variations Op 33; IRELAND Fantasy-Sonata; LUTOSŁAWSKI Dance Preludes; LOVREGLIO Fantasia on 'La Traviata'; Paul Richards *clarinet*, Malcolm Pritchard *piano*.

CRUSELL Introduction et Air Suedois Varié Op 12; SCHUMANN Fantasiestücke Op 73 Nos 1 & 3; HENRI TOMASI Sonatine Attique; DEBUSSY Première Rhapsodie; BAX Sonata; Amanda Walker *clarinet*, Jayne Aspinall *piano*.

MOZART Allegro (from Concerto in A K622); FRANÇAIX Theme & Variations; BAERMANN Adagio; PAUL HARVEY Three Etudes on themes of Gershwin; IRELAND Fantasy-Sonata; Fiona Cross *clarinet*, Kathryn Page *piano*.

WALTON Concerto; BRAHMS Sonata in E flat Op 120 No 2; Stephanie Williams *viola*, Timothy Murray *piano*.

VIVALDI/RESPIGHI Sonata in D; BRAHMS Sonata in A Op 100; SZYMANOWSKI Fountains of Arethusa (from Myths) Op 30; SARASATE Zigeunerweisen Op 20 No 1; Hazel Province *violin*, Deirdre O'Byrne *piano*.

C. P. E. BACH Sonata in G ('Hamburger'); MILHAUD Sonatine (1922); MARTINŮ Sonata No 1; TELEMANN Fantasie in A minor; MARTIN Ballade; Catherine Mooney *flute*, Antony Ingham *piano*.

CAVALLI Lucidissima face (from 'La Calisto'); A SCARLATTI Già il sole dal Gange; PURCELL Sweeter than roses; If music be the food of love; HANDEL Thou art gone up on high (from 'Messiah'), Michael McGuire *counter-tenor*, Ariadne Blyth *harpsichord*, Matthew Lee *cello*.

SCHUMANN Widmung; Fischerweise; WOLF Anakreons Grab; FAURÉ Mandoline; Les Berceaux SIR MICHAEL TIPPETT Songs for Ariel; QUILTER Five Shakespeare Songs Op 23; Michael McGuire *counter-tenor*, Simon Holt *piano*.

July 2

INFORMAL CONCERT

BRAHMS Variations on a Theme by Paganini Op 35 Book 2; Kathryn Page *piano*. DEBUSSY Sonata in G minor; Rosemary Johnson *violin*, Christopher Seed *piano*. DUNHILL Nos 1, 4, 5 and 6 from Cornucopia Op 95; Anthony Langrish *horn*, Alison Friend *piano*. POULENC Sextet (1945); Helen Foster *flute*, Deborah Rich *oboe*, Robert Ault *clarinet*, David Hubbard *bassoon*, Michaela Betts *horn*, Andrew Harris *piano*.

July 2

RCM BAROQUE ORCHESTRA & VOCAL CONSORT

BOYCE Overture No 8 in D minor. FRANCESCHINI Sonata in D; Stephen Foster and David Blackadder *trumpets*. BACH Cantata BWV 106 "Gottes Zeit ist die allerbeste Zeit"; Thomasin Trezise *soprano*, Frances Jellard and Michael McGuire *altos*, Philip Raymond *tenor*, Jonathan Markham *baritone*, Andrew Tinkler *bass*. HANDEL Concerto Grosso No 20 in F Op 6 No 9.

July 3

WIND ENSEMBLES CONCERT (St Mary Abbots Church)

SCHEIDT Brass Quintets; Robert Vanryne and Rhys Owens *trumpets*, Kay Sandles *horn*, Rupert Price *trombone*, Richard Dickins *tuba*. MOZART Movements from Serenade No 10 in B flat K361; Stella McCracken and Alison Smith *oboes*, Verity Butler and Simon Kelly *clarinets*, Julie Andrews and Timothy Lines *basset-horns*, Peter Davey and Elizabeth Mason *bassoons*, Richard Kennedy, Antony Shuttleworth, Michaela Betts and Kay Sandles *horns*, Peter Fry *double bass* directed by Douglas Moore.

July 3

COBBETT & HURLSTONE PRIZE COMPETITION CONCERT

MATTHEW BARTLE Barriers; Greg Zuniega *piano*, Julian Dyson *digital keyboards/sampler*, Rachel Gledhill *xylophone*. TIMOTHY BLINKO 'Altarwise by owl-light' Parts I & V; Denis Lakey *counter-tenor*, Rolf Hind *piano*, Rachel Gledhill *percussion*. ALEXANDRA HARWOOD Journey through seasons; Hamish Reid *alto flute*, David Coggins *alto saxophone*, Naomi Zoob *cello*, Rachel Gledhill and Michael Pagett *percussion*, Alexandra Harwood *tamtam*, Julie Moffat *soprano*, Oliver Rivers *conductor*. DAVID MEACOCK Brass Quintet; Stephen Foster and Martyn Lewington *trumpets*, Belinda Coltman *horn*, Alice Kinloch *trombone*, Neil Cleary *tuba*. NICHOLAS REDFERN From clouds to horizons; Nina Topliss *flute*, David Coggins *saxophone*, Jonathan Few *cello*, Peter Fry *double bass*, Michael Pagett *percussion*, Oliver Rivers *conductor*.

July 3 STUDENTS' ASSOCIATION COMPOSERS' CONCERT

TIMOTHY BLINKO Five Bagatelles; Timothy Murray *piano*. PETER MUIR Goodbye Basil; Peter Muir *piano*, David Coggins *saxophone*. PETER MUIR Out with it; Peter Muir *piano*, Aidan Goetzee *flute*, Nicholas Goetzee *guitar*, Conal Fowkes *double bass*, Rachel Gledhill *percussion*, Bruce Tanner *sound technician*. TIMOTHY BLINKO Jazz Rhapsody; Richard Hubbert *flute*, Julia Mitchell and Timothy Blinko *clarinets*, David Coggins *saxophone*. DAVID MEACOCK Psalm 121; Anne Wright *soprano*, Simon Holt *organ*.

July 6 CHAMBER CONCERT

RAKHMANINOV Mélodie in E Op 3 No 3; LISZT Vallée d'Obermann; Jonathan Price *piano*. MESSIAEN Le baiser de l'Enfant-Jésus; Alexander Collinson *piano*. RAKHMANINOV Etudes Tableaux Op 33 Nos 2 and 3, Op 39 Nos 1 and 5; Scot King *piano*. FALLA Siete Canciones Populares Españolas; Helen Lloyd *soprano*, Jennifer McCreery *piano*.

July 8

RCM SINFONIETTA

conductor JOHN FORSTER

BARTÓK Seven Rumanian Folk Dances. VILLA-LOBOS Fantasia for Saxophone, Strings & Horns; Alistair Parnell *soloist*. KODÁLY Dances of Galanta. BEETHOVEN Symphony No 3 in E flat major Op 55 ('Eroica'). Vanessa Hughes *leader*.

July 9

INFORMAL CONCERT

MENDELSSOHN First movement from Trio No 1 in D minor Op 49; Fenella Barton *violin*, Naomi Zoob *cello*, Peter Austin *piano*. HÛE Fantasia; Philip Hobbs *flute*, Nicola Jones *piano*. POULENC Airs Chantés; Andrea Gray *soprano*, Jennifer McCreery *piano*. MARTINU Sonata No 1; Catherine Mooney *flute*, Antony Ingham *piano*. SCHUMANN Widmung Op 25; Lied der Suleika Op 25; Mondnacht Op 39; Marienwürmchen Op 79; Jill-Maria Marsden *soprano*, Heather Walker *piano*. ADRIAN VERNON FISH Sonatina for Organ Pedals (1983); Simon Nieminski, Neil Taylor and Andrew McCrea *organ*.

July 10

WIND ENSEMBLES CONCERT (St Mary Abbots Church)

KROMMER Partita Op 79; Erika Schilsky and Cynthia Tse *oboes*, Robert Ault and Julie Andrews *clarinets*, Ben Johnson and Elizabeth Mason *bassoons*, Antony Shuttleworth and Richard Kennedy *horns*. NIELSEN Quintet Op 43; Everton Nelson *flute*, Simon Smith *oboe*, Timothy Lines *clarinet*, Elizabeth Mason *bassoon*, Kay Sandles *horn*. DANZI Quintet in G minor Op 56 No 2; Lianne Barnard *flute*, Sarah Bishop *oboe*, Helen Thomson *clarinet*, Ben Johnson *bassoon*, Antony Shuttleworth *horn*. JOHN McCABE Rounds for Brass Quintet (1967); Anthony Aarons and Giles Fowler *trumpets*, Richard Kennedy *horn*, Ian Dawson *trombone*, Richard Dickens *tuba*.

July 13

ELECTRONIC MUSIC CONCERT

Agnus Dei. ARTURO RUIZ DEL POZO Estudio para Queña; LAWRENCE CASSERLEY La Puesta del Sol; ARTURO RUIZ DEL POZO Noche Ashaninka. Six Silences; Andrew McCrea, Jean McCreery, Lawrence Casserley. Timothy Blinko *Electronics & Sound Projection*.

July 13, 14, 15 and 16

RCM OPERA SCHOOL

BRITTEN Albert Herring; Sharon Lloyd and Brigitte Thomas *Lady Billows*, Bridget Budge and Hilary Brooks *Florence Pike*, Carolyn Pride and Linda Clemens *Miss Wordsworth*, Donald Jones and Matthew Brook *Mr Gedge*, Marc Thompson *Mr Upfold*, Graeme Broadbent and Ashley Thorburn *Superintendent Budd*, Anne Rannie, Jill Roberts, Peter Kingsley and Alexander Kirby *village children*, Guy Harbottle and Edward Hatton *Sid*, John Cogram and Philip Sheffield *Albert Herring*, Linda Gregson and Helen Pickett *Nancy*, Jennifer Barnes and Elaine Boxall *Mrs Herring*. RCM Opera Orchestra, Rosemary Johnson *leader*. James Lockhart *musical director*, Michael McCaffery *director*, Charles Maude *designer*, Mark Pritchard *lighting designer*. James Lockhart and Anne Manson and Timothy Lole *conductors*.

REVIEWS

HANDEL'S OPERAS, 1704-1726: by Winton Dean and John Merrill Knapp (Oxford: Clarendon Press, 1987; pp. xx, 751, illus., £55)

This is a large book, but not disproportionately to the significance of its subject or to the depth of treatment accorded it. It can be regarded as an extension (in chronology, an extension backward) of Winton Dean's important book of 1959, *Handel's Dramatic Oratorios and Masques*. It stops short at 1726, but a further volume is adumbrated to complete the survey of the operas. When that is accomplished there will be in our hands a trilogy covering the whole of Handel's dramatic music whether in operatic or oratorio form in a manner hardly paralleled, and (I dare avow) not yet surpassed by the treatment of any other composer's *oeuvre*. It is paradoxical that such justifiably lavish examination should be accorded to a body of work so rarely performed, whether opera in the theatre or oratorio in the concert hall. Yet the need for its depth of treatment necessarily arises in part from that very fact.

Whereas the book of 1959 was the work of a single author, the present volume is of joint authorship. Significant though the contribution of Merrill Knapp is, it is however made plain that by far the larger burden was carried by Dean; and even if that were not overt, its highly characteristic critical standpoint, not to speak of its rich vocabulary and vivid phraseology (which bid fair to overwhelm the reader's own critical faculties) would be sufficient to declare it.

It covers *Almira* from Handel's youthful Hamburg days; *Rodrigo* and *Agrippina* from his Italian sojourn; and 14 London operas beginning with *Rinaldo* (1711) and going as far as *Scipione* (1726), the last nine of them under the aegis of the Royal Academy of Music.* One might have supposed that the end of that enterprise in 1728 might have provided the terminus of the present work; but it has been preferred to stop short at 1726 before the celebrated Faustina Bordoni joined its cast and it took a rather different direction.

In very large measure the plan and method follow that of Handel's *Dramatic Oratorios and Masques*. There is a complete chapter to each opera, the first part devoted to a perceptive critique of the libretto and the music, the second to important textual matters and the history (often revealing) of the work with all the modifications which the composer was wont so frequently to make. The investigations behind the second half of these chapters has called for the burrowing skill of a mole, the diligence of an ant, and the acuteness of a first-class detective; the results will be of enormous benefit to any editor seeking to present an authoritative text, especially as treatment of the operas was among the least satisfactory features of Chrysander's notable *Gesamtausgabe*. All this is fortified by supporting chapters on the German, Italian, and English background to Handel's work, together with a discussion of performing practice. Eight detailed Appendices covering such matters as Instrumentation, Borrowings, Handel's Singers, and the present-day location of printed libretti crown the book with a valuable reference element.

Generally speaking, in their day Handel's operas were abundantly successful and appreciated. But, quite irrespective of merit, it is not in the least surprising that after 1741 when he ceased to compose operas these works should have passed out of a repertory which rested on no historic basis. What is surprising is that they have benefited so little from the present-day historical sense, being revived only when generous resources such as those of the Barber Institute of Fine Arts in Birmingham University can be drawn on, or by enterprising yet struggling specialist bodies, or in unfortunately modified form (even if mistakenly well-meant) such as those promoted in Germany in the 1920s by Dr Oskar Hagen, on which some London performances have unhappily been based.

Equally surprising is the extreme variability of reputable critical estimate of them. Few writers have regarded them as other than museum pieces, to be discussed but not revived. Some have seen in them preliminary essays in characterisation leading to better things in the oratorios. The nadir of estimation is that of vol. iv of *The Oxford History of Music* (1902),

* Not, it is hardly perhaps necessary to say, the precursor of the present institution of that title.

which could see little merit of any kind in them, no, not even in the arias. Until E. J. Dent's essay in Gerald Abraham's *Handel. A Symposium* (1954), undoubtedly the most appreciative critic was W. S. Rockstro (*The Life of George Frederick Handel*, 1883), who saw in Handel an artist who endowed the *dramatis personae* with characters of Shakespearean quality and who did not hesitate to escape from the restrictive conventions of the Italian opera of his day when his dramatic perception required.

With richer and deeper penetration Dean now carries matters further from that point. Handel, he boldly declares in an opening salvo, 'ranks with Monteverdi, Mozart, and Verdi among the supreme masters of opera'. (Dare one suggest he ranks above Monteverdi? But let that pass.) And, he claims, no one other than Shakespeare has created so great a range of characters. Here are exalted assessments indeed; and one wonders whether, irrespective of range, there is sufficient force of character ever to make any of Handel's *personae* rank in public imagination with, say, Iago, Lear, Portia, or Beatrice and Benedick.

But behind these exalted assessments lie two significant factors. The first is that never for a moment does he forget to think of the works other than as stage works. 'Concerts in costume' was how I was taught to regard them as a sixth-former (without any chance to see and hear them). But as Dent remarks, 'a Handel opera is a drama, inseparable from its action and stage setting, and any concert performance is a sacrilege'. On this point much value is to be derived from Dean's chapter on Performing Practice when he discusses contemporary production, scenery, and theatre resources and when he examines the nature of the conventions of *opera seria* and Handel's departures from them. The second factor is that his assessment is based on the detailed textual investigation already mentioned, putting him in a uniquely commanding position. Arising out of this it is interesting that he is able to show how Handel himself, rather than the librettist, from time to time shaped the drama; and also, most importantly, to establish a form of a work free from what appear to be unnecessary excrescences introduced into this or that production of it, even in the composer's own day.

He is justly critical of some of the unhappy ways in which certain attempts have been made to revive one or two of the operas, his exuberance of phrase and vocabulary leading him to do so in fiercely crushing terms. But he does not shirk the point that if these operas are to meet with wider acceptance than by specialist audiences only, people will have to accept certain unaccustomed conventions.

Here we come to the crux. If, on the one hand, producers, conductors and performers must accept and come to terms with the style and conventions as understood by Handel and his audiences (and as expounded in this book), so, on the other hand, audiences must be prepared to suspend unbelief in large measure. All opera — and Wagnerian music-drama — involves this in some degree. In one's cooler moments it is not to be supposed that Rocco's prisoners were selected for vocal quality or that they enjoyed facilities in captivity to rehearse a piece for male voices by Beethoven which they might sing when momentarily allowed into the fresh air for once; nor do I think that Figaro, a nobleman's valet, would in the ordinary way carry on a discussion with his fiancée which was punctuated by chords from a harpsichord. But we accept these things and so gain from the experience of what we see and hear. It has to be realised, however, that audiences nurtured to accept the conventions of *Rigoletto* or *Tosca* will find it a wrench to come to terms with a male hero singing in a mezzo-soprano register, and that the subjects of Handelian opera may not make such a ready appeal. But those who are willing to make the effort will be rewarded by any opportunity to hear and see a Handel opera properly produced, and will be fortified in their appreciation by a study of this book, an outstanding adornment of musical and critical scholarship of our day.

WATKINS SHAW

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VESPER VOLUNTARIES (for organ) Opus 14 — EDWARD ELGAR
edited by Peter Horton (Faber Music £5.50)

This work, of Introduction and 8 Voluntaries, is written for two manuals with optional pedal and is suitable for performance as a complete work or as individual pieces. The Voluntaries were composed between 1895 and 1899, while Elgar was organist of St George's Roman Catholic Church in Worcester, and this is the first time that they have been available since his death in 1934.

On first acquaintance they are reminiscent of some of the Victorian music found in such volumes as 'The Village Organist', but very soon glimpses of authentic Elgar are seen and there are allusions to other works: in particular the D minor Quartet and the Organ Sonata. The pieces have an elegance and wistfulness that most organists will find attractive and they are not difficult to play. There are very few suggestions as to registration but the information given in Peter Horton's Introduction and in Simon Preston's Foreword will be valuable.

This publication is a welcome addition to the organist's repertoire and gives an interesting view of Elgar as a miniaturist.

IAN CURROR

EDUCATION AND MUSIC — Peter Fletcher (OUP £20)

Musical education has undergone fundamental changes during the past twenty years, nor can we doubt but that this process will continue apace for some while yet. Peter Fletcher has experienced this process both from the practical and administrative angles and is well-known for his writings on education and music.

This volume falls into three parts. The first examines the historical interaction between education and music; the second attempts to analyse the intrinsic nature of European art music; the third discusses current practice in music education. Each part is neatly summarised in a closing chapter, though the opportunity seems to have been missed to bring all three sections more closely together, so that one is left with a somewhat compartmentalised impression.

Of the first two sections it is perhaps fairest to say that they provide a good general coverage of their field. Some might cavil at the curt dismissal of so seminal a work as Penderecki's *Threnody*, at the generous discussion given to Tippett's works compared to others, or at the abrupt analysis of Handel as a summative rather than creative composer; and there are certainly many points which may provoke the experienced reader to reconsider accepted wisdoms. Nonetheless these two sections provide sound, if well-trodden, ground and the newcomer to the profession will find them an invaluable backdrop.

It is probably the third section on which most readers will instinctively focus. Those of some experience in teaching will be interested in the author's views on the current state of music in education, whilst newer faces in the profession will be seeking advice and guidance to assist them in their career development. The author outlines the problems facing all musical educators at some length, assessing the conflicting roles which those at the chalkface are increasingly required to adopt in today's climate. It is therefore disappointing to report that whilst the problems are exhaustively and fairly described, little positive guidance is offered to those most in need of it. The headmaster who wishes his Head of Music to create an ethos which breathes music from top to bottom and then shackles his music staff to an uncompromising classroom timetable may recognise why his aims are unlikely to prevail, should he have the interest to read this book, but neither is he given practical advice to improve his prospects. The class teacher faced with a multi-ethnic mixed ability group will find the book long on advice relating to African and Caribbean music, but will search in vain for any mention of other cultures. Those fortunate enough to handle the more talented musician at secondary level will find little encouragement in the view that the school which excels in its locale is probably doing a disservice to the community through its untypical nature. As for any treatment of music education at conservatoire level, or the advice to be given to those contemplating a musical future at any kind of tertiary level, the reader will draw

a blank. Finally, and most worryingly, the vast new fields opened up by GCSE are totally ignored. At a time when music is being broadened as a subject for all at secondary level — though not, many might feel, for the better — one would have hoped for some more detailed appraisal of the GCSE proposals and of the earlier Schools Council project on Music in the Secondary School Curriculum. Without this, for all its other strengths, this volume becomes a not inexpensive review of the field rather than a practical guide to nudge today's musical educator towards tomorrow.

NICHOLAS KING

JOHN DAVIES and PAUL HARRIS: Essential Clarinet Technique (Faber £6.95)

This fills a gap in the educational clarinet literature, in that it treats various technical aspects in a detailed way, with concentrated exercises and short studies, each with useful instructions that go straight to the crux of the problem. Rather than a course to be worked through, it can be used as a kind of compendium to help with specific areas, such as breathing, tonguing, fingerwork, etc, or as a reminder of basic principles for students of all ages who may be caught in the race towards the next examination grade. It is equally valuable to the intending professional who needs to think about the art of teaching. John Davies and Paul Harris are an ideal combination of experience and creativity. Some may find that the ideas on articulation are over-complicated, or that the attention given to choice of fingerings is disproportionately small. The hand-position in the cover-photo looks rather unnatural (perhaps not the best model), and there are some frustrating page turns. However, it results in a convenient sized volume, which can be recommended.

80 GRADED STUDIES for CLARINET selected and edited by John Davies and Paul Harris (Faber. Vol. 1 £3.25, Vol. 2 £3.95)

Here is an interesting variety, by Klosé Baermann, Demnitz, Rosé, etc, also new ones by Paul Harris which are not too advanced in idiom and show his perception as a player. The order is well thought out and the books are compact to carry around.

THEA KING

BOOKS AND MUSIC RECEIVED

Mention in these lists neither implies nor precludes review.

- André Boncourechliev trans. Martin Cooper: Stravinsky (Gollancz £35)
- ed. James Dalton: Faber Early Organ Series Vols 4-6 Spain and Portugal (Faber £4.95)
- David Epstein: Beyond Orpheus — Studies in musical structure (OUP £10.95)
- Jonathan Harvey: God is our refuge — SATB and organ (Faber £1.95)
- William Kinderman: Beethoven's Diabelli Variations (Clarendon Press £25)
- Nicholas Maw: Personae IV-VI for piano (Faber £7.95)
- George Oldroyd: Three liturgical improvisations for organ (OUP £4.95)
- Steven Porter: The harmonisation of the chorale (Excelsior Music Publishing Co. \$17.95)
- Anthony Powers: Sea/Air for solo clarinet (OUP £2.75)
- The Royal Academy of Music Magazine No 243 Spring 1987
- Julian Rushton: Classical Music — A concise history from Gluck to Beethoven (Thames & Hudson £12.50)
- James Sherard ed. Margaret Gilmore: 12 trio sonatas (OUP £18.95)
- Robert Simpson: String Quartet No 9 — study score (Faber £5.95)
- Reginald Smith Brindle: The New Music — the avant-garde since 1945 (OUP hardback £22.50, paperback £8.95)
- Arnold Whittall: Romantic Music; A concise history from Schubert to Sibelius (Thames & Hudson £12.50)
- ed. Roger Wright and Michael Finnissy: New Music 87 (OUP hardback £21.95, paperback £12.50)

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Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. These should reach the Editor not later than the last week of term, for consideration for the following term's issue.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 34) is open on Tuesday and Friday afternoons from 2 p.m. to 5.30 p.m.

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